

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2677.

SATURDAY, FEBRUARY 15, 1879.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

NOTICE.—The NATIONAL PORTRAIT GALLERY, South Kensington, is CLOSED to the Public during extensive alterations. By order of the Trustees,
GEORGE SCHART, Keeper and Secretary.

ROYAL ACADEMY OF ARTS.—The WINTER EXHIBITION OF WORKS BY OLD MASTERS and DECEASED ARTISTS OF THE BRITISH SCHOOL, including Oil Paintings, Drawings, and Miniatures, is NOW OPEN. Admission, from 9 till dusk, One Shilling. Catalogues, sixpence; or bound with pencil, One Shilling. Season Tickets, Five Shillings.

GEOLOGICAL SOCIETY OF LONDON.

The ANNUARY MEETING of this Society will be held at the Society's Apartments, Burlington House, on FRIDAY, February 15th, at One o'clock; and the ANNUAL DINNER will take place the same Evening, at "The Criterion," Piccadilly, at 6 o'clock. Members and Visitors intending to dine are requested to leave their Names at the Society's Apartments.

BRITISH ARCHEOLOGICAL ASSOCIATION.

The FIFTH MEETING of the SESSION will be held at 33, Southville-street, Piccadilly, W., on WEDNESDAY NEXT, February 19th. Chair to be taken at 8 p.m.
Antiquities will be the subject of the following Papers read:—
1. The Recently-Discovered Roman Villa at Ikenham Abbas, by the Rev. C. Collier.
2. 'Barleigh House,' by Mr. George Patrick W. DE GRAY BIRCH, F.R.S.L., Honorary Secretary.
3. P. LORTUS BROOK, F.S.A., Secretaries.

ENGLISH DIALECT SOCIETY.—The ANNUAL MEETING will be held, at 19 o'clock, on MONDAY, February 24th, at the Manchester Centre, Free School-lane. Admission, 1s. Reports and List of Publications on application to J. H. NODAL, Hon. Sec., Heaton Moor, near Stockport.

VICTORIA (PHILOSOPHICAL) INSTITUTE.

A Meeting will be held on MONDAY, February 17th, at 8 o'clock, when the Rev. F. W. HOLLAND will read a Paper "On the Topography of the Sinitic Peninsula." Applications to be present from Non-Members should be addressed to J. Adolphus-terrace, London, W. F. PETRIE, Hon. Sec.

LONDON SOCIETY for the EXTENSION of UNIVERSITY TEACHING.

A PUBLIC MEETING will be held at the Mansion House, WEDNESDAY, February 19th, at Three p.m.
The Right Hon. G. F. MAY in the Chair.
His Royal Highness Prince Leopold, the Right Hon. W. E. Gladstone, M.P., the Right Hon. G. J. Goschen, M.P. (President of the Society), and others will address the Meeting.

NEW ATHENÆUM CLUB.

For Graduates of Universities and Members of Scientific Societies. The Second 500 Members are now being admitted. The Club being proprietary, Members incur no pecuniary liability beyond the admission fee and Annual Subscription. For Prospectus and form of application for Membership apply to J. LOGAN LOBLEY, Secretary, 31, Suffolk-street, Pall Mall, S.W.

LIVERPOOL ART CLUB.—An Exhibition of the WORKS OF JOSHUA WEDGWOOD, from some of the most important Collections in England, has been brought together in this Club, in order to illustrate the various uses of the Potter as they are set out in his own Catalogue. Will be OPENED on 4th FEBRUARY, and remain open for three months.—Prospectus Catalogue, compiled by CHARLES T. GAVITT, price 1s.; or by post, 1s. 6d.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, February 22, at 1 o'clock precisely (by order of the Trustees), the CHOICE COLLECTION of MODERN PICTURES, the Property of JAMES WEBB, Esq., who is leaving his residence in Marlborough-road; comprising choice Works of P. H. Calderon, R.A., W. Colnaghi, R.A., S. G. C. R.A., T. G. R.A., R. A. F. Goodall, R.A., and others, including a Pair of MODERN PICTURES, the Property of JAMES WEBB, Esq., who is leaving his residence in Marlborough-road; comprising choice Works of P. H. Calderon, R.A., W. Colnaghi, R.A., S. G. C. R.A., T. G. R.A., R. A. F. Goodall, R.A., and others, including a Pair of MODERN PICTURES, the Property of JAMES WEBB, Esq., who is leaving his residence in Marlborough-road; comprising choice Works of P. H. Calderon, R.A., W. Colnaghi, R.A., S. G. C. R.A., T. G. R.A., R. A. F. 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SATURDAY, FEBRUARY 15, 1879.

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LITERATURE

Imperial India. By Val. C. Prinsep. (Chapman & Hall.)

THE publication of Mr. Prinsep's book should bring comfort to the hearts of some of those who have been rendered uneasy by the imperialistic tendencies of Lord Beaconsfield and his Cabinet. If the title Mr. Prinsep has chosen is in any way a definition of what took place at Delhi, imperialism is a most harmless thing, being little more, it would almost seem, than a theatrical embodiment of tinsel and sham, wanting even in an outward semblance of dignity. On such an occasion as that of the Delhi assemblage Mr. Prinsep would have had the proclamation made from the

"Jumma Musjid, about forty steps rising to a magnificent plateau, which overlooks a wide *maidan* or plain, backed by the ancient fort containing the palace of the old Mogul Emperors. From this position the Viceroy could indeed declare the commencement of the new 'Raj'."

The reader can sympathize with the feelings of the artist when he found that although such a site as this existed a bare plain had been selected, and a building erected on it that outdid the Crystal Palace in "hideosity," and of which he says, "never was there such Brummagem ornament or more atrocious taste." We may congratulate ourselves, however, that there can have been few present so capable of appreciating defects. Officialism, overwhelmed with small details, had no time to think, and as for the natives, the following description of a room in the palace of one of the chiefs would lead us to hope that they possibly admired "a dais like a twelfth cake, stuck about with tin shields and battle-axes," and found something more real in the spectacle than "a bad reproduction of Batty's Hippodrome or Myers's Circus":—

"On the table in the centre were two large clocks, endless cases for photographs, and knick-knacks of all kinds; on other tables similar ornaments. To the ceiling hung three chandeliers and about twenty-five lamps; in the four corners of the room were four large photos of the Prince of Wales, all the same, in the uniform of the 10th Hussars."

It would indeed be lamentable if, after the expenditure incurred and the hopes entertained by the Viceroy and Government about the results of the ceremony, the feelings of those they wished to impress should have been in any way analogous to such as find expression in the following words:—"The curtain falls, for the great and imperial spectacle-drama

is ended—turn down the lights." The author is severe on the Royal Engineers, and justly. Naturally irritated at the difficulties which their ignorance of architectural and ornamental art had put in the way of his work, he becomes eloquently indignant at their attempts in decorative restoration:—

"Alas! the hand of the English Engineer has been here also! One corner of the lovely room was repainted to show the Prince of Wales what it was when new. Ye gods! what a sight!—the most tinselly gold, the crudest reds and yellows, the coarsest possible work. If this is what it was when new, let us have no more like it; let us at least leave what is picturesque and beautiful to delight the eye as long as there remains a trace of the pattern. Let us keep up the building and keep out the rain. But for Heaven's sake, O ye higher powers who direct such matters! spare us the decorations of the unartistic and the wild imaginings of the Engineer, which are not only horrible in themselves, but replace the traces—the beautiful traces—of former art."

Mr. Prinsep consoles himself with the reflection that the experiment was so costly as to make it unlikely in the present state of Indian finance that it will ever be repeated. It is indeed to be hoped that the Government is at last alive to the necessity of retrenchment in the expenditure of the Public Works Department, the reckless extravagance of which has gone far to bring the finances of India to their present embarrassed condition. Had Mr. Prinsep been in India longer, however, he would have known that expense had been no safeguard in late years, but that, on the contrary, costliness had in many cases been the gauge of taste. This has been not so much the fault of our Engineer officers as of the system to which we are so wedded, of attempting to use them for all purposes, reckless of the folly of placing round men in square holes.

Leaving Delhi, its neighbourhood, and imperialism,—for it is to the State Ceremonial, we presume, that his title is intended to apply,—the author proceeded, in the execution of the task which had been confided to him, through Rajpootana and Kashmir to Simla and afterwards to Southern India. An enthusiastic artist, he could appreciate the beauties of Oodeypore, the grandeur of the passes of the Himalayas, and the poetical loveliness of the Happy Valley. Employed by Lord Lytton to paint the commemorative picture of the Delhi assemblage, he had, while making studies of the different princes and chiefs in their own palaces, opportunities of observing their habits and modes of thought never before enjoyed by an ordinary traveller. This portion of his work is consequently by far the most interesting. It is full of descriptions of a country where

"there was no lack of variety in the landscape, for on all sides rose beautifully shaped ranges of hills, round whose jagged peaks were all kinds of lovely blues and pinks in the morning sun. No wonder the Rajpoots have a vein of romance and poetry in their disposition not found on the flat plains of Hindostan. Like the Britons, the Welsh, the Scotch, the Norsemen, they have their bards and poets, who are held in high estimation amongst them, though of course the deeds they extol and the examples they cite for imitation are principally murder, rapine, and revenge; and if anything tender does find its way into their heroic lays, it takes the terrible form of *suttee* for a dead husband, or the yet more terrible *jogir*, where the whole of the women of a city go forth to cheerful immolation, while their male relatives don 'their saffron robes and rush on their foes.' After all, the beginning of all poetry was this, and old Homer's

'Siege of Troy' might find an echo in the sack of Chitore, the capital of Mewar or Oodeypore. The spirit of clanship still exists here, I am told, the chiefs still holding their lands in feudal tenure from the rana or rajah. They live like the Highland chiefs of old, and want but a magician like Sir Walter Scott to clothe their feuds and legends with a mantle of romance."

Englishmen are prone to think of India chiefly in connexion with the names of some of the most remarkable of their countrymen or as the great dependency which adds lustre to the empire. We consider its people an inferior and uncivilized race, incapable of being moulded to a nobler destiny, and their chiefs as sensual and childish, ignoring the fact that they have a great past, and that there are still among their leaders representatives of houses to which the noble families of the West are but as mushrooms. For example, the line of the Rana of Oodeypore represents at once the legendary heroes of the 'Ramayana' and 'Mahabharata,' the Sassanians of Persia and the Cæsars of Rome through Maurice, Emperor of Constantinople. We forget that their feudal chivalry has emulated ours in the protection of the liberties of the people, it may be with more of dignity than was displayed on the field of Runnymede. One instance in connexion with Rajpootana displays a chivalry and poetic self-sacrifice which have never been excelled:—

"When Lakumai was Rana of Oodeypore, being but twelve years old, his uncle Bheemsi acted as Regent. Bheemsi had to wife Patmani, a daughter of a chief of Ceylon. She was so beautiful that Ala-oodeen, the Pathan Emperor of Delhi, demanded her for himself, and on refusal marched to Mewar and stormed the town of Chitore. The gallants of Mewar rushed to oppose him, and after a terrific struggle he was repulsed, but at the cost of three thousand lives of Sesodians. Badul, the nephew of Patmani, a boy of twelve, returns, wounded and weary, to the palace. 'And what did Bheemsi?' asks Patmani. 'He was the reaper of the harvest of battle,' replies the young chief, who had himself done wonders. 'I followed his steps as the humble gleaner of his sword. On the gory bed of honour he spread a carpet of the slain. A barbarian prince his pillow, he laid him down and sleeps, surrounded by the foe!' Again the lovely queen asks, 'Tell me, Badul, how did my love bear himself?' 'O my mother,' replied the youth; 'how further describe his deeds, when he left no foe to dread or admire him?' 'Farewell, then!' cried the wife, with a smile; '*salaam*, Badul! My lord will chide my delay.' And she sprang into the funeral pile lighted for the slain. Thirteen years afterwards the Pathan Ala-oodeen returned to Chitore. Then Māta, the goddess of the race and city, appeared to the Rana, fatigued with battle, and cried aloud, 'I am hungry.' 'What! after eight thousand of my race have lately been offered thee?' 'I must have kings!' said the terrible deity. 'Unless twelve who have worn the royal diadem bleed for Chitore, the land will pass from thy line.' So the Rana called a council, and each day a fresh son was crowned and devoted his life for his country. Only his favourite son remained, when the Rana cried, 'Now I, the twelfth, devote my life for Chitore!' and, sending his son away from the ill-fated city to perpetuate his line, he rushed to his fate. In vain. The Moslem conquered. Then the *johur* is proclaimed, the funeral pile burned high in a vast subterranean cave, and the queens lead the way; and when Ala-oodeen entered the city, he found nothing but smoking corpses to satisfy his lust."

From the descriptions of the native rajahs who sat to Mr. Prinsep may be selected the following, of the Maharajah of Rewah:—

"This curious individual arrived in a *palki* with

the oddest get-up, his head being bound in a handkerchief to keep the whiskers up in the fashionable manner. . . . He then proceeded to dress. . . . He has more clothes than any other maharajah, and no end of jewels. His crown, a most eccentric sort of hat, is worth 40,000*l.* . . . In fact, he is a kind of mixture of childishness and cleverness, and is moreover a very good fellow. Talking of Jallawar, he said, 'He little child, and stupid.'—'Silly?' said the agent.—'No; stupid. He a ass.'—'Why?'—'He come to me and say, "Maharajah well?" I say, "I quite well." Then he say again, "Maharajah well?" I say, "Quite well." He say again, "Maharajah quite well?" I say, "No; Maharajah ill." Oh, he a ass!'—The poor little Rajah was probably frightened at Maharajah Rewah's appearance, and well he might be."

In Southern India, the author, passing through Bangalore, had an opportunity of seeing a famine kitchen, which he thus describes:—

"A large quadrangle, surrounded by a high wall, and with one large guarded door, and inside, round the wall, sheds with pens made of bamboo; and down the middle were two rows of sheds, and under the sheds and in the pens little huddled heaps mostly asleep. 'Are these animals or human beings?' I think, and then a thing comes towards me—a skeleton! It is easy to say a skeleton—to realize it with all its ghastliness is impossible. The limbs with no flesh, and the joints with nothing to conceal their articulation, are horrible enough; but far more dreadful the head—mostly shaved here—showing not only bone but suture, and worst the poor ribs, back and front, with the shoulder-blades sticking on as if they had been an afterthought; and the poor stomach, now full, but with skin stretched on so tight that one can fancy one can trace the organs within. Now this is not exaggerated in the least. I have described one; they are all the same. Add to this horrible skin diseases that would make even a Scotchman scratch himself, and imagine 490 of these beings in one relief kitchen! Yet the famine is over, and many of these are convalescent and making sheds for the rest."

This is a curious and instructive pendant to the pictures contained in the first pages of this work, reminding us that if we possess the power symbolized by the pageant there described there is also an enormous responsibility attaching to it, which our traditions and system of government make all the more onerous. There is in India a population of about 250,000,000, ever increasing, whilst the production of food shows very little development. The margin beyond the wants of the country is narrow; large populations, particularly in Bengal, subsisting even in good years on the coarsest grains, and in dry seasons, not famine years, on roots and wild fruits. This necessarily weakens the stamina of the people, and makes them less able to resist the effects of such fearful visitations as those through which they have lately passed. The loss in cattle, moreover, the only agricultural labour power in the country, has been very great, and, together with the consumption of seed grain, will make cultivation, even supposing the seasons to be favourable, extremely difficult for some years to come. Altogether the prospect is most gloomy, and brings home to us in a marked manner the fact that our future in the East is above all, as Mr. Fawcett has reminded us, a question of finance.

It is to be hoped that the author of this work may be as successful in his delineation of the great Durbar on canvas as he has been in the word pictures we have noticed. His book is one of the most readable that has lately appeared on the subject of India, full of interest, and of touches of humour which make it a pleasant

companion from the first chapter to the last. There is only one fault to find with the author. In his Preface he says that he has been unwilling to run the risk of losing "freshness" by altering the familiar style in which his diary was originally written; his readers could have wished, however, that there had been a little less slang about it. Such expressions as "spooned," "rummyness," and "merry hell" are hardly worthy of the writer. It may be added that the illustrations are superlatively good, the likenesses in most instances excellent, particularly those of Scindia and Jeypore.

Legends of the Morrow. By Thomas Gordon Hake. (Chatto & Windus.)

DR. HAKE continues to follow that almost solitary course in modern poetry to which his 'Parables and Tales' and his 'New Symbols' first drew attention. Under the somewhat vague title of 'Legends of the Morrow' he still speaks to us in parables. Denying himself, for the most part, the strong interest which attends the delineation of emotions or of the vicissitudes of external life, he prefers for his theme the exposition of abstract ideas and of those mental conditions which generally attract the philosopher rather than the poet. Subjects of this kind demand for their effective treatment in poetry the union of faculties seldom combined—psychological subtlety to apprehend what is essential in them and an imagination at once flexible and powerful to embody their spirit in striking and intelligible forms. In his happiest vein Dr. Hake shows both these endowments, though there are times when his psychological insight is more apparent than his force of representation. Not that he lacks the power to paint vividly either external objects or mental impressions. With occasional exceptions of strain or carelessness he can depict these with touches as accurate as they are novel and imaginative. The deficiency in question occurs less frequently in the details of his narrative than in its outline, the connecting links of which are now and then either omitted or ambiguously indicated. The result in these cases is of course baffling to the reader, who, unless he be a kind of mental Indian, will fail to track a design which leaves in its course but slight and interrupted vestiges.

In the opening poem, 'The Angel of Nature,' we have Nature herself personified in the form of a maiden. Her various moods are displayed in verse which both in its movement and meaning has an appropriate charm of sedate and tender solemnity. Phase after phase we have revealed to us her changes from superficial grief to superficial mirth, her apparent sympathy with man and her real indifference, her silent almost ironical inflexibility as she moulds the future out of the past and the present, and her impassive beauty which ignores the admiration it kindles:—

Upon her face so bathed in light
A love-joy and a sorrow twine:
How then in sweet accord unite
The girl herself doth not divine,
Nor why her eyes, so deeply sad,
Seem to the happy ever glad.

With songs that fire and fashion them,
Those eyes, oft perilous and pale,
Can flash, and like the opal-gem
Their many lights in one exhale.
The messenger of joy and sorrow,
She sings the Legends of the Morrow.

Now mourns she with dishevelled hair
Where the mute cypress waves its charm;
Now dances at the village fair
With swaying neck and bended arm:
Unto all hearts is she akin;
She laughs, she grieves, though not within.
On river, sea, and mountain-wood
To where the free horizon turns
She revels, and, in witching mood,
Steps o'er them to the farthest bourns;
Along her wayward path unknown
Whence she hath come or whither gone.
Where the moon's changing aspects break
Her face looks up, though not to think;
Rays fall on it, as on a lake,
Too buoyant through her soul to sink;
In their clear flood of witchery tossed,
Her dream unfelt; her meaning lost.

Towards the close it is finely suggested that man is superior to the glorious but unsympathizing abstraction which enamours him,—that he has needs which she cannot fulfil, aspirations which she cannot bound,—that the capacity to love and suffer lifts the Idoler above the Idol.

In the parable called 'Saba' the necessity of death for the perfection of being is the underlying thought. Failure and extinction, it is intimated, is the doom of those who, beguiled by the material present, shrink from the dark approaches that lead to spiritual life. These ideas, not unworthy of poetic illustration, are in some respects happily embodied. The balm-bearing forests and the myrrh valleys with their sweet and dreamy calm fitly frame in the story of Saba, who after death lingers, as it were, on the border line of two worlds. Nor is the poem deficient in bold and original imagery, though an eccentric epithet here and there mars a fine context, as in the stanza which describes Saba's return from the world of spirits:—

So seemed the hours while trolling by
To make a sudden stay,
And Death within eternity
To move another way.

The figure of inexorable Death reversing his course is original and striking; it is to be regretted, therefore, that its impression should be impaired by a phrase so strange and out of keeping as that of the "trolling" hours which precedes it. But the chief drawback from the poem is the indistinctness of outline before noticed. Saba is permitted to revisit earth in quest of her lover, who now shrinks awestruck from her presence. This want of faith and courage, we gather—this indifference, in a word, to a higher form of life—is punished by Saba's contempt, and ultimately by the death of the offender. The nature of the offence, however, should have been much more clearly set forth. Again, at an earlier stage of the story, it is for a time very difficult to decide whether Saba is dead or merely in a trance. These are serious blemishes, though such as might easily have been removed.

In the succeeding poem, called 'The Lover's Day,' there is a fresh and charming picture of sunset, to which the lovers contribute their own influence:—

They watch him as he piles his busy deck
With golden treasure; as his sail expands;
They see him sink; they gaze upon the wreck
Through the still twilight of the silvery sands.
One cloud is left to the deserted lands:
The blue-set moon's cold-fleck.
They linger though the pageant hath gone by:
The opal cloud is lit o'er sea and plain;
The moon is full of one day's memory,

And tells the tale of Nature o'er again,
Its glory mingled in the soul's refrain
Under that lover's sky.

Other prominent poems in the book are 'The Palmist,' already familiar to our readers; 'The Lost Future' (a weird legend, told on the whole with much truth of description and delicacy of sentiment); and 'The Soul-Painter.' The piece last named is the best and most characteristic in Dr. Hake's present collection. The tale is that of an artist whose ambition is to paint the inner life of humanity—its deepest emotions or its supreme exaltation:—

The glory and the passion of a bride,
The stilled o'er-brimming rapture of a saint.

To fix the souls of men on his canvas is the painter's one aim. To this even his regard for Nature is subservient. Her grandest or tenderest aspects are for him but colours on his pallet, worthless except so far as they help him to express a human ideal. Love for him, apart from his art, has no existence. The painter of beauty has never been its slave. One fated day, while wandering over the moor, he encounters a girl, whose surpassing charms at once arrest him. He seeks to portray her features and expression, but in vain. His cunning hand for once fails him. In the bitterness of his disappointment he asks that his eyes may be sealed to the beauty he can no longer depict. The impious prayer is granted. Blind and struck with despair that threatens life, he is found by the father of the girl, and brought under the same roof with her. She ministers to him during his prostration, and gradually wins him back to life and hope. Her voice recalls to him the beauty of her expression, and, while he listens, he is enabled by supernatural power to limn the face which, while he retained sight, had eluded his pencil. Thus love and the humility taught by suffering bestow upon him the faculty which was denied to his outer vision and the impulse of mere ambition. This delightful fable is related in language of singular vividness and beauty, while its deep moral is so skilfully conveyed as to be at once apparent. If we abstain from quotation it is because the full charm of the poem depends upon its pervading design and its continuity of interest. Passing over 'New Souls,' doubtless intended as a companion to the writer's former allegory of 'Old Souls,' but inferior to it in point and concentration, we give the following apologue:—

FLOWERS ON THE BANK.

Flowers on the bank,—we pass and call them gay:
The primroses throw pictures to the mind,
The buttercups lag dazlingly behind,
And daisy-friends we spy but do not say
A word of joy:—thoughts of them follow not,
And soon are they forgot.

What care we for wild flowers except their name?
Bright maidens at the sight in rapture start,
Which, as our smiles say, comes not from the heart:
Flowers dance not, sing not, all their ways are tame;
They love not neither love in us inspire;
Nor blush when we admire.

Yet stay, the fingers of that panting child
Have culled for us the choice ones,—many a gem,—
Have set their lovely colours stem to stem;
In her fond hands they are not tame or wild,
Nestled in fringy fern so changed appears
The little gift she bears!

She gives herself, and she can dance and sing,
And she can love inspire and blush at praise;
The flowers are part of her, have caught her ways;
She gives herself who gives so sweet a thing.
And she is gone, with other thoughts than ours
Gathering fresh love and flowers.

That Nature only unfolds her beauties in the light of human sympathy is not a new truth, but it has rarely been expressed with more felicity than in these few stanzas. They have that clearness and completeness of execution for want of which some poems in this volume will miss their mark. Others, however, will commend themselves to all who see in originality the highest claim of a poet, who appreciate independent thinking and imagination which, though at times erratic, is subtle, vigorous, and unconventional.

Old and New London. Vols. I. and II. by Walter Thornbury; the remaining vols. by Edward Walford. Illustrated. 6 vols. (Cassell, Petter & Galpin.)

THE publishers and the surviving author of this work may fairly be congratulated on the production of a book which, though at present somewhat imperfect, gives promise of being, in future editions, valuable as a work of reference. Commenced in November, 1872, 'Old and New London' has, since that date, uninterruptedly appeared in monthly parts. These numbered in all no less than seventy, and embraced every portion of the Great City and its suburbs, from Greenwich to Kew, and from Edmonton to Streatham. The plan of the work is sound. The best authorities appear to have been laid under contribution; great assistance has been rendered by the subscribers and by private collectors of old prints and views, and many scarce maps and contemporary drawings are now for the first time submitted to the public. While, on the one hand, it would be too much to expect from the first edition of so extensive a work an absolute freedom from error, it must be admitted that an exceptionally large number of serious mistakes and omissions are to be noticed, especially in the first two volumes. It is only fair to add that for these the surviving author, Mr. Walford, cannot be held responsible, and in future editions he will, no doubt, correct many of the inaccuracies which at present exist.

A few examples taken at random from the first volume may serve as instances of mistakes that urgently need correction. Mr. Thornbury was much misinformed about the recent history and the present manners and customs of the Inns of Court. His summary of the history of the Order of Knights Templars is excellent. It is conceived and executed with the true spirit of an historian. But with regard to the Temple of our own day the author will prove but a blind guide. He appears to have been principally misled by an anonymous writer in *Blackwood*, whom he cites with approval. From this source comes the astounding statement that few great men have come from the Middle Temple, a deficiency traceable to the uninviting nature of the dinners in Hall! The Middle Temple is described as a "poor and neglected" Inn of Court, an idea which is certainly unwarranted by the facts. Nearly all the old customs, such as the "loving cup," the ante-prandial dinner-horn—the precursor of the modern dinner-bell—and similar relics of antiquity, remain in full force, and have never been discontinued. With regard to customs of the Middle and Inner Temples which are assumed to prevail at the present day, Mr. Thornbury's

information was equally untrustworthy. Barristers and students in their robes do not follow the benchers in procession to the dais. The judges, as a body, are not "present on grand days," nor do they "dine in succession with each of the four Inns of Court." The flippant assertions that the members of the Middle Temple are compelled to dine upon "the scrag end of a neck of mutton," and to "derive their inspiration" from "griskins" garnished by a "geological salad, compared by a hungry wit to eating a gravel walk and meeting an occasional weed," are not funny and are certainly false. So is the assumption that the choice of wine is restricted to port. The Head Porter and no "Steward" "prays silence for grace." Mr. Thornbury has likened the Benchers' Parliament Chamber to what he calls the "Accommodation" Room of Oxford Colleges. The phrase is unfamiliar to an Oxford ear, and "Combination" or "Common" Room is the nearest equivalent.

The author is also in error as to the fire of the 6th March, 1838, which destroyed a great portion of Paper Buildings and all Sir John (afterwards Lord) Campbell's library, when Sir William Follett's brother narrowly escaped with his life. It did not break out "in the chambers of one Thornbury in Pump Court," but in those of Mr. Maule, M.P., afterwards so celebrated as a Justice of the Common Pleas, who then resided at No. 14, Paper Buildings, nearly opposite the Inner Temple Hall. A quaint and characteristic story, apparently unknown to Mr. Thornbury, is related as to the origin of that fire. Suffice it to say that "upsetting a vessel full of spirit," or of anything else, in Pump Court could by no possibility cause any damage to Paper Buildings. Other mistakes of equal gravity relating to other parts of London have been discovered by the editor or publishers in time to be corrected among the errata, though the text still remains, of course, inaccurate. One of the most egregious of these is a statement that the erasure of the inscription on the Monument which attributed the Great Fire of London to Catholic incendiaries was effected during the mayoralty of Alderman Salomons in 1855, whereas it was in reality done in 1831. Such blunders as these, unless corrected as soon as possible, will prove fatal to the use of this book for purposes of reference.

As a work of art also this work is capable of great improvement. Apart from numerous inaccuracies, the literary merit of the first two volumes is great. In this respect Mr. Walford never rises to the level of his predecessor, though Kensington inspires him more than any of the other suburbs. But at least he shines as a careful collector of details, and his anecdotes are pithily told. The varying fortunes of Astley's are humorous and interesting. Whitehall is treated with all the tenderness and taste of an antiquary. Yet, upon the whole, the literary laurels remain with the memory of Mr. Thornbury.

Some of the illustrations are very good. More especially worthy of praise are the reproductions of old maps and views executed by the Typographical Etching Company, principally from the drawings of Mr. Prior. But such ill-drawn and ill-executed cuts as those which profess to illustrate the penance of the Duchess of Gloucester, the murder of Turner, the fencing master, in Alsatia, Lovelace in prison, or

"an evening with Dr. Johnson" are unworthy of the book; and we are glad to note that the experiment went no further than the first volume. The mechanical labour of revising the text also might have been much better performed. We find "Louvaine" for Louvain, and "Monk, Lewes" for Monk Lewis. The engravings and etchings, possibly from economical motives, are by no means invariably placed near the text they are intended to illustrate; in one instance the reference is so far removed as fourteen pages, besides not even being in the same chapter. To make the confusion worse, all page references beneath the illustrations have been omitted, except in the first volume. The inconvenience of this in a book of reference is great.

Although the authors of a work of this description can have, from the nature of the subject, but scant opportunity for the display of original research, there will be found in these volumes a considerable number of quaint and out-of-the-way facts not recorded elsewhere. One of such instances is the history and origin of the sign of the "Whistling Oyster," a public-house in Vinegar Yard, Catherine Street, Strand:—

"The shop was first established by a Mr. Pearkes in 1825. 'It appears,' says a writer in the *Daily Telegraph*, 'that about the year 1840 the proprietor of the house in question, which had then as it has now a great name for the superior excellence of its delicate little "natives," heard a strange and unusual sound proceeding from one of the tubs in which the shell-fish lay piled in layers one over the other, placidly fattening upon oatmeal and awaiting the inevitable advent of the remorseless knife. Mr. Pearkes, the landlord, listened, hardly at first believing his ears. There was, however, no doubt about the matter: one of the oysters was distinctly whistling, or, at any rate, producing a sort of "sifflement" with its shell! It was not difficult to detect this phenomenal bivalve, and in a very few minutes he was triumphantly picked out from amongst his fellows and put by himself in a spacious tub, with a plentiful supply of brine and water. The news spread through the town, and for some days the fortunate Mr. Pearkes found his house besieged by curious crowds. . . . Douglas Jerrold's suggestion was that the said oyster had been crossed in love, and now whistled to keep up appearances with an idea of showing that it did not care.' Thackeray used to declare that he was once actually in the shop when an American came in, to see the phenomenon, as everybody else was doing, and after hearing the talented mollusk go through his usual performance strolled contemptuously out, declaring 'it was nothing to an oyster he knew of in Massachusetts, which whistled "Yankee Doodle" right through, and followed its master about the house like a dog.'"

The signs of some other inns, and their strange derivations and corruptions, afford amusing reading. Mr. Walford reminds us that the sign of the old coaching-house, the "Flower Pot," formerly at the corner of Bishops-gate Street, which is mentioned by Charles Lamb, and which was taken down in 1863, was derived from the circumstance of a vase of lilies forming one of the accessories in a picture of the Salutation, the sign the house formerly bore. In ultra-Protestant days the whole of the sign was painted out except this vase, which was henceforth known as the "Flower Pot." The "Cat and Fiddle" in Piccadilly is a sign derived, Mr. Walford says, by corruption from the "Chat fidèle." By other authorities it has been derived from "Catherine la fidèle," the consort of Peter the Great, and

from "Caton le fidèle," a somewhat mythical governor of Calais! The origin of the "Goat and Compasses" and the "Bag o' Nails" is fully discussed, the former being considered a combination of two well-known signs rather than a corruption of the pious Puritan inscription, "God encompasseth us," as has long been popularly and ingeniously surmised. Mr. Hindley's derivation of the "Goat in Boots" from "Der Goden Boode," i.e. Mercury, the gods' messenger, is left unnoticed, although the sign of the house is mentioned as having been painted by George Morland in settlement of his tavern score.

"No house in Fleet Street," says Mr. Thornbury, "has a more curious pedigree than that gilt and painted shop opposite Chancery Lane (No. 17, south side), falsely called 'the palace of Henry VIII. and of Cardinal Wolsey.' It was originally the office of the Duchy of Cornwall, in the reign of James I. It is just possible that it was the house originally built by Sir Amyas Paulet, at Wolsey's command, in resentment for Sir Amyas having set Wolsey, when a mere parish priest, in the stocks for a brawl. Wolsey at the time of the ignominious punishment was schoolmaster to the children of the Marquis of Dorset. Paulet was confined to this house for five or six years, to appease the proud cardinal, who lived in Chancery Lane. Sir Amyas rebuilt his prison, covering the front with badges of the cardinal. It was afterwards 'Nando's,' a famous coffee-house where Thurlow picked up his first great brief. . . . No. 17 was afterwards the place where Mrs. Salmon (the Madame Tussaud of early times) exhibited her waxwork kings and queens. There was a figure on crutches at the door, and Old Mother Shipton, the witch, kicked the astonished visitor as he left. Mrs. Salmon died in 1812."

The antiquities of the City proper are exhaustively described. The balcony on Bow Church was placed there, we are told, by Wren, to enable the royal family to behold the great processions and pageants in comfort and apart from the crowd, the ancient Crown sild or shed, formerly used for that purpose, having been destroyed by the great fire of 1666.

Cheapside, with its cross and its two conduits, forms a most interesting record, and Mr. Thornbury tells many a merry jest and some tragic tales connected with the history of departed Lord Mayors. In 1681 the Duke of York had sufficient influence to put a Lord Mayor (Sir Patience Ward) in the pillory, and to get at the same time, from a venal jury, the preposterous sum of 100,000*l.* as damages in an action of slander which he brought against Alderman and Sheriff Pilkington. We are reminded that the City did not forget those things when the Revolution came. The "dagger" in the City arms does not represent the historic weapon of Sir William Walworth, as popularly supposed, but the sword of St. Paul, the City's patron saint.

The prefix of "Lord" to the title of the chief civic magistrate is thought by some antiquaries to be traceable to 1378, when there was a general assessment for a war subsidy, and Mr. Thornbury espouses this view. He says, "The question was, where was the Mayor to come? 'Have him among the earls,' was the suggestion. So the Right Worshipful had to pay 4*l.*, or about 100*l.* of our money," and his successors have been quasi-noblemen for twelve months apiece ever since. A more obvious derivation would seem to be that the Lord Mayor, as chief judge within the City limits, ranked as a baron, and it is to his

brethren, the King's Barons of the Court of Exchequer, that a new Lord Mayor has always paid a ceremonial visit on the day of his installation. The Mayors of London were also described as barons on their ancient civic seal, a fact which seems conclusive.

In his description of St. Etheldreda's Chapel, in Ely Place, Holborn, Mr. Walford reminds his readers of the origin of a common English word to which the saint's name gave rise. "Tawdry," a corruption of *Staudrey*, or St. Audrey, a synonym of the saint, was the appellation originally given to the cheap and worthless finery sold at her fair in Ely, and the word was afterwards generally used. Full descriptions and cuts from contemporary drawings are given of old St. Paul's, and the new cathedral, with the scaffolding round it, is shown as it appears in a very scarce print.

Some curious epitaphs, culled from metropolitan churches, are scattered through these volumes. One of these, which is in St. Dunstan's, Fleet Street, and professes to be a record of the virtue of "an honest solicitor," erected so lately as the year 1812, marks the great change that has taken place since that date in our national modes of thought, manners, and customs. Co-existent with that rapid change has been the growth of the greatest city in the world, "New London." It seems hardly credible that London was so small within the memory of living men, or that in 1812 the plaster was scarcely dry on the first houses ever built on the mysterious "field of the forty footsteps," in Bloomsbury, within 500 yards of Tottenham Court Road. Fields and gardens, notorious for duels and highway robberies, then stretched away without a break from Montagu House to Lisson Grove and Paddington, to Primrose Hill, Chalk Farm, Hampstead, and Highgate, or eastward to Battle Bridge and rural Islington; a panorama so justly admired and appreciated that when, in the reign of Queen Anne, Queen Square, Bloomsbury, was built, the north side was left open to give "a view of the beautiful landscape." "Where Euston Square now is," says Mr. Walford, "in the year 1820 was a large nursery garden, in which the children of privileged neighbours were glad to be allowed to take their morning walk and to play." Among those children may perchance have often sported a little Jewish child, the son of Mr. Isaac D'Israeli, of No. 6, Bloomsbury Square. Mr. Walford tells us that the present Prime Minister was baptized as a convert at St. Andrew's, Holborn, when he was about fourteen years of age. The usual idea is that the Premier was only about twelve years of age, and it may be added that the poet Rogers stood godfather to the young convert. It would take columns to follow Mr. Walford through the West End and the suburbs, but we have said enough to show that "Old and New London" is a book of no ordinary interest, and that it is capable of being made almost all that an itinerary should be.

A History of Our Own Times. From the Accession of Queen Victoria to the Berlin Congress. By Justin McCarthy. 4 vols. Vols. I. and II. (Chatto & Windus.)

Books of the nineteenth century have been divided into three classes: class 1, those worth buying; class 2, those worth borrowing from

the circulating libraries; class 3, those worth neither buying nor borrowing. Mr. McCarthy's 'History of Our Own Times' belongs to the second of these classes. Mr. McCarthy writes in a clear and fluent style, and he has one most enviable peculiarity—he seems to be in good spirits the whole time he is writing. His work is like the narrative of a cheery boon companion telling one over a glass of wine all that has taken place since one saw him last. He makes a few jokes, and we wish them more, for they are exceedingly lively; he indulges in a few moralizings, which we could dispense with as they are egregiously commonplace. Sometimes he is rather longwinded, and not unfrequently he talks infinite nothings, but all is brightly put, and one cannot be angry.

Mr. McCarthy's great fault as a writer is his reckless prodigality in the matter of adjectives. He pitchforks them about as though they meant nothing at all, and, to confess the truth, in his hands they do not unfrequently bear this value. The second chapter of his first volume is a particular instance of this fault, which seems somewhat to diminish as he goes on, but which he should make up his mind to "reform altogether." Another fault of which he could very easily rid himself is his disregard for paragraphs; he often indulges in a paragraph which extends over several pages. His chapters are, as a rule, admirably divided, though there are two or three of abnormal length which he might with advantage have cut in halves. It is better in a popular book of this kind to have two moderate chapters with the same heading than one very long one over which the reader loses patience and energy.

Mr. McCarthy's talent lies chiefly in describing the popular attitude at a given time; in his accounts of persons he is not at his best, though from the frequency with which he indulges in such accounts it would seem that he thinks them his *forte*. A history of England of this century is in great measure a description of orators. In dealing with these our author fails, except in the one instance of his account of O'Connell, in which occurs a very happy image: "As the shadow runs over a field, so the impression of his varying eloquence ran over the assemblage." Mr. McCarthy has also the knack of making the reader turn eagerly to the next chapter—a knack just as desirable in the historian as in the novelist. The way in which the new hero is ushered on to the scene at the end of the chapter called "Famine forces Peel's Hand" is masterly. Nor must we omit to state how impartially Mr. McCarthy deals with that hero, although he is not of the side in politics to which, from certain other passages in the book, the reader cannot help feeling pretty certain that Mr. McCarthy himself belongs.

Of new research this book does not contain much, if, indeed, any, and the authorities Mr. McCarthy has consulted have been the obvious authorities. He has not availed himself to any considerable extent of foreign opinion, and has given but meagre notions of the relations of England to other countries. The head and front of his discourse is always at St. Stephen's, and his favourite authorities are the lives of our statesmen. His estimate of them is usually accurate: his sketch of Lord Palmerston is often singularly happy, and his account of the effect produced by

Palmerston's *Civis Romanus* speech as good as it could well be. Mr. McCarthy's humour, as has been said before, is very agreeable, and it is to be hoped in the next instalment of his work he will allow it more free play. The story of the Rebecca Riots and the portrait of Col. Sibthorp are so vivacious that we wish heartily for more of the same kind.

Mr. McCarthy's literary criticisms are not happy. They are neither very eloquent nor very original, and he might just as well have cut them out. Literary criticism of this kind has only an excuse when it gives people who have not read the books it treats of an idea of what they are like, and when it is so exquisite in itself that its panegyrics are like sweet melodies in praise of a hero of whom one knows nothing, but to which one listens for their own beauty, or when it helps one to discover certain traits in authors with whom one is already partly acquainted. We cannot think Mr. McCarthy does any of these things. He fires off brilliant epigrams occasionally, as when he calls Mr. Carlyle's 'French Revolution' "History read by lightning." These epigrams would convey nothing to the reader who was not before tolerably familiar with their subject.

But compared with the merits of the book its defects are small, and any one who wants a few hours' lively reading cannot do better than take up 'A History of Our Own Times.' Let the weary novel-reader ask Mr. Mudie to send it to him instead of the last three-volume novel. He will find the histories of the early careers of Mr. Gladstone and Mr. Disraeli much more amusing than the account of the coming of age of Lord Coruleus; the Chartist discontent much more exciting than the vacillation of the father who won't consent till the end of the third volume to the union of the lovers; and Col. Sibthorp much more comic than the *parvenue* mother of Lord Coruleus's rival. Mr. McCarthy has, in short, written a book which is clear, though not very full; useful, though scarcely learned; and exceedingly readable throughout.

The Afghan War, 1838-1842, from the Journal and Correspondence of the late Major-General Augustus Abbott, C.B., Royal (Bengal) Artillery. By Charles Rathbone Low, F.R.G.S. (Bentley & Son.)

GENERAL ABBOTT was the eldest of five brothers, of whom four—soldiers—achieved great distinction in India, while the fifth filled for many years with marked success the post of British Consul-General, first at Tabriz and afterwards at Odessa. The subject of this memoir was born in 1804, and educated at Winchester and Addiscombe. When only fifteen, owing to an unusually large demand for artillery officers, he went out to India as an artillery cadet on the Bengal establishment. His first service was at the reduction of the fort of Buxhara in Malwa. In 1825 he was with the army which accompanied Lord Combermere to Bhurtpore, and did good service in command of a two-gun battery. In 1834 he became captain, and in 1838 his battery of 9-pounders, manned by natives, was ordered to join the Bengal portion of the army destined for the invasion of Afghanistan. As an experiment, he was ordered to employ camels for draught purposes. They easily

drew the guns, and on hard or sandy ground could beat in pace the fleetest buggy horse, but on slippery or soft ground they were helpless; their constitution was also delicate; consequently, on arrival at Cabul, Capt. Abbott obtained leave to substitute for his camels the galloways of the country, which proved most efficient. Notwithstanding the difficulties of the road and the scarcity of forage, Capt. Abbott's guns always kept well up with the army, though the latter lost, it is said, 20,000 camels from starvation and overloading between Ferozepore and Candahar. It is worthy of note that, after the occupation of Candahar, Sir Robert Sale, with a brigade to which was attached Abbott's battery, marched to Girishk, seventy-five miles distant, to dislodge a hostile chief, who occupied a fort on the right bank of the Helmund. Capt. Abbott gives in his journal a description of the march, which will be read with special interest at the present time. Starting on the 12th of May, the force crossed numerous canals, some spanned by bridges so narrow that there was hardly room for the guns to pass, while others were without bridges. The Urgundab was also crossed on that day's march, and Capt. Abbott says:—"The stream was three feet deep, and running with such force the men could scarcely wade through, and beyond the river there were six deep canals without bridges, so that it was requisite to cut ghauts for the guns." At a spot twenty-four miles from Girishk there is a good stream, but from that spot to the Helmund there is a space of twenty-four miles of arid sand quite unprovided with water. On the 18th the passage of the Helmund was commenced. Cask rafts, each capable of carrying fourteen men, were used, and took one and a half hours to cross and return, "the current being most rapid and the river eight feet deep." It must be noted that the river was swollen by the melting of the snow on the mountains, and that both earlier and later in the year it is easily fordable by infantry. On its return march to Candahar, the brigade was much harassed by the inhabitants, who attacked convoys, stole camels, and murdered stragglers. On the 10th of July the army quitted Candahar, and Capt. Abbott describes the march up the Turnuk Valley as trying to the cattle: "Sometimes a score of little canals cross our path, and at other times we traverse the undulating ground, which is worse." Near Ghuznee several dry nullahs and some heavy sand were crossed. Indeed, the great value of this book is that it furnishes so much material for itineraries. On the 2nd of November, 1839, Capt. Abbott's battery marched with a portion of the Cabul brigade which accompanied Shah Soojah to Jellalabad, which, on account of its milder climate, was the winter residence of the Afghan sovereigns. Speaking of the difficulties of the road, Capt. Abbott remarks: "My bullock carts all broke down. Bullocks are utterly useless for draught here." It is a noteworthy fact that, notwithstanding the popularity which, the political officers alleged, was enjoyed by Shah Soojah, there was, from the time of his installation at Cabul till the final outbreak, a continual series of petty expeditions against recalcitrant chiefs—expeditions which caused no little loss, and were not always quite successful. In these Capt.

Abbott was almost incessantly employed, and his journal throws much valuable light on the sort of fighting in which a few weeks hence we shall probably be engaged. A curious instance of Afghan feeling was afforded by the conduct of the Soofees, a wild race of mountaineers, who constituted the armed force of Synd Hashim, the rebellious chief of Kooner. Capt. Abbott says: "The people hesitated to give him up, being a Synd, but lots of them have offered to murder him." Concerning the Kaffirs, Capt. Abbott writes:—

"There are two classes of Kaffirs; one fair, and having blue or grey eyes, and the other class black as Indians. The fair Kaffirs are the aristocracy of the country, and the others do all the hard work. Doubtless they are respectively the descendants of the Greeks and the aboriginal inhabitants. Some of the female names, as Amy, Camille, Miriam, are familiar to us. The fair Kaffirs sit upon benches, instead of squatting on the ground, as other Asiatics do."

The following passage possesses especial interest at the present moment:—

"The road to Khiva which my brother took is quite impracticable for troops, owing to the want of water between Merv and Khiva. James followed the Moorgaub to Khiva, and found it a rapid stream flowing between deep banks of clay. The jungle on the banks is filled with pheasants and chukores (whence its name, I suppose). The country on either hand is a desert. Merv is a poor place. . . . From Merv the party took on twelve days' food and five days' water, and proceeded by a footpath crossing wave after wave of sand, at the rate of thirty miles a day. The cold was so intense that they were obliged to dismount every hour during the night to light fires, which the low scrubby bushes on which camels subsist afforded them the means of doing. . . . The traveller emerges at once from these sandhills upon the fertile country around Khiva."

In October Capt. Abbott's battery accompanied Sale's brigade on that march which was destined to end in Jellalabad, and his account of the road will be useful to Sir Samuel Browne and his staff should they continue their advance. Speaking of the enemy's arms and method of fighting, Capt. Abbott says:—

"The long rifles of the Afghans kill at 800 yards, while our musket has not half that range, and we wage a most unequal war with the mountaineers, who never allow us to approach them within musket shot."

Shut up in Jellalabad he was one of the leading spirits of "the illustrious garrison." Fortunate was it that such spirits were to be found in the force, for Sir Robert Sale, though a great fireater and as brave as a lion, was not a man of much ability or moral courage. Capt. Abbott says: "We have no confidence in Sale, who is a very good fellow, but a very inefficient general, as our affairs at Julgah and Purwan-Durrah clearly demonstrated." Mr. Low also talks of "The gallant old chief, who, though he loved fighting for fighting's sake, was fearful of incurring responsibility (as Sir George Pollock himself told the author)," &c. The celebrated sortie of the 7th April, 1842, by which Sale and his brigade gained so much fame, was, in fact, forced upon him. The spies having brought word that Pollock had been repulsed in the Khyber, it became necessary to attack Akbar in order to obtain supplies. The rest we give in Abbott's own words:—

"Oldfield and I went round to all the heads of corps, and we all determined to go in a body to the general and beg to be allowed to fight. We

talked for an hour, using every argument in vain, but he dismissed us with a positive refusal. I proposed that we should quietly parade our men at four A.M. on the 7th, and go out before he was out of his bed, but of all the party only three supported me, and the plan was abandoned. After two hours' consideration, Sale sent for Oldfield and me, and agreed to go out."

The sortie nearly failed owing to Sale's mismanagement. There was a small fort within half a mile of the town, and it had been arranged that it was to be ignored. In the middle of the action Sale suddenly deviated from the plan, and ordered Dennie, commanding the centre column, to attack the fort in question. The result was a repulse with heavy loss, Dennie himself being among the slain. Meanwhile the two flank columns were being hardly pressed. At length Sale left the fort alone, and advancing on Akbar's centre decided the day. The fort was evacuated after the action, a fact that proves what a mistake it had been to attack it. With the raising of the siege of Jellalabad ends the interesting part of Capt. Abbott's journal, for though he accompanied Pollock in the advance to Cabul that part of the campaign has been minutely described by other writers.

It seems ungrateful to find any fault with Mr. Low, to whom the public owes the publication of this valuable work. One piece of criticism, however, it is necessary to make. The editor has with his own narrative almost swamped Capt. Abbott's journal. To supply gaps and connecting links was his duty, but there is no excuse for giving his own account of an event when Capt. Abbott describes the same in full detail. This method of treating his subject savours somewhat of bookmaking, and had the more proper course been adopted, had Capt. Abbott been allowed, as far as possible, to speak for himself, the dimensions of the work would have been sensibly and profitably diminished.

The Agamemnon of Æschylus. With a Metrical Translation and Notes Critical and Illustrative by Benjamin Hall Kennedy, D.D. Edited for the Syndics of the University Press, Cambridge. (University Press.)

DR. KENNEDY's name will long be remembered. No man living or dead has ever turned out such a band of accomplished scholars as have been trained under his ferule, and who during the last five-and-thirty years have been the pride and boast of Shrewsbury at Cambridge and Oxford. But, not content with being acknowledged as the most successful school-master of his time, this vigorous veteran is determined to prove himself just as fit to teach from the professor's chair in the University as he ever was from the head-master's desk, and to this pardonable ambition is due the appearance of his new volume. There are those whose pens can never be idle, and for whom proof-sheets exercise an irresistible fascination. As long as life lasts Dr. Kennedy will probably go on writing, although his last two publications did not add much to his reputation: his collection of Latin verse was sometimes difficult to construe and rarely melodious; of his edition of the 'Birds' of Aristophanes the *Athenæum* expressed its opinion at the time of its appearance.

This edition of the 'Agamemnon' is in every way a higher flight, and must be pro-

nounced to be a work not unworthy of the great scholar. The Greek text has been revised with exceeding care, and, on the whole, with judgment and sagacity. The translation—less ambitious than in the case of the 'Birds'—"is not an attempt to poetize Æschylus in English, but merely to supply students with a close rendering somewhat more agreeable than a prose version." The notes, though they do not profess to be adapted to the intelligence of schoolboys, but rather assume a considerable knowledge of Greek on the part of their reader, are valuable for the amount of illustrative and explanatory matter they contain, and scholars may congratulate themselves that the Cambridge professor has put forth so satisfactory an evidence of his powers remaining unimpaired, and has given us what may be accepted as one of the best editions of the masterpiece of Greek tragedy.

An examination of Dr. Kennedy's text in any detail would be out of place in these columns. There are at least three of his emendations which future editors are likely to accept as certain. His correction of line 17 by reading *ἐν τέμνων ἄκος* is so obviously right, that even without the remarkable array of passages which he has cited in his notes, it would commend itself to any qualified critic. Indeed, like all similar discoveries, one wonders on hearing it that it could possibly have escaped the acuteness of Æschylean critics so long. Just as certain is the emendation of line 1028, *τί τόδε νῦν ἄκος νέον*; an emendation supported by a note which gives the reason for the change in the most concise and conclusive half-dozen lines we have read for some time past. As for the correction of line 1101, we for our part accept it as one which Dr. Kennedy has established beyond any reasonable doubt, though he is not likely to find all scholars adopting it without hesitation. Hitherto the line has been read thus, *ἐγὼ δὲ θερμόνους τάχ' ἐν πέδῳ βαλῶ*. Cassandra, in a tumult of dread and prophetic ecstasy, looking back on all that Troy has suffered and forward to what is in store for herself, shrieks out, "Alas for my sire's sacrifices, with slaughtering of many a herd that grazed the pastures! No remedy did they afford against the city's suffering all it doth," and then breaking off abruptly she adds, according to the ordinary reading:—*ἐγὼ δὲ θερμόνους τάχ' ἐν πέδῳ βαλῶ*.—"But as for me, I with my burning heart (*θερμόνους*) shall soon cast myself on the plain."

The objection to this lies in the fact that *βαλῶ* is thus left without an object and forced into a sense which it never bears; the simple change in accentuation—which is no change, for accents were the invention of a later age—and the division of the single word into two supply *βαλῶ* with the object required. Dr. Kennedy translates accordingly:—

And I my glowing ear on earth shall quickly lay. Not less certain is the substitution of *ἐτι* for *ἐμοι* in line 980, and hardly less so is *ὅκνη* for *ὅκνος* in line 938. We hesitate to accept *τανὺν* for *ἡμῖν* at line 981, and hardly hesitate in rejecting the proposed alteration of line 1539; while, again, Dr. Kennedy's theory that Æschylus "was unwilling to allow a short vowel at the close of a line to remain unelided before a long vowel beginning in the next," has led him to alter and transpose so frequently that scholars will be tempted to reject

the theory altogether which necessitates so many innovations. With regard to the translation, it is scarcely less "literal" than Mr. Paley's, and it is, at any rate, readable.

NOVELS OF THE WEEK.

Blue and Green. By Sir Henry Pottinger. 3 vols. (Chapman & Hall.)

In this World. By Mabel Collins. 2 vols. (Strahan & Co.)

The Grahams of Invermoy. By M. C. Stirling. 3 vols. (Hurst & Blackett.)

Violet Mortimer. By Frances Noble. 3 vols. (S. Tinsley & Co.)

The Leavenworth Case. By Anna Katharine Green. (New York, Putnam's Sons.)

Madame André. Par Jean Richepin. (Paris, Maurice Dreyfous.)

Les Buveurs de Poison. Par Louis Ulbach. —Part I. *Noële.* Part II. *La Fée Verte.* (Paris, Calmann Lévy.)

La Revanche de Clodion. Par A. Matthey. (Paris, Maurice Dreyfous.)

IN choosing his scene for an historical novel, Sir Henry Pottinger recalls his readers to about the most debased period in the history of the early Church, and one of the most deliberately unsavoury chapters in Gibbon. What good can be effected by reproducing the struggles of the factions of Constantinople or the indecencies of Theodora it is difficult to say; yet in a day of unusual political and polemic virulence, and a good deal of musical hall prurience, the selection may possibly be justified. The Bulgarian, too, is again a public character, as well as his Turkish cousin-german. Leda and the swan may yet be set on the boards with the Lord Chamberlain's sanction, though the future Prince of Bulgaria is unlikely to turn out a Vitalian. At any rate the author should have the credit of a romantic reading of the character of his heroine, and a sympathetic appreciation of the virtues of manhood in his picture of the youthful Belisarius. He makes much, too, of John of Cappadocia, though the villain admits of little manipulation. His Justinian should clearly have lived in the nineteenth century, the pink of academic radicals, when John and he might have acted together as cordially as they did in the sixth. In his private life his austerity is well employed in the reformation of Theodora, and a mundane touch of righteous indignation, provoked by a graceless favourite, saves him from being that mere machine which Theodora would have scorned. In accepting him she purchases rather dearly the opportunity of a great revenge on the cruel social torturers of her youth. Her story is written with a clear grasp of probabilities, and nothing in the manner of the telling vitiates the effect of the conception. The most careless reader will be moved by her wrongs and condone her vengeance. Whether her period of debasement need have lasted so long for the necessary antithesis is another question. Sir Henry Pottinger has inherited a right to describe scenes of prowess, and the incidents of the Persian War are told *con amore*. The reader who will embark on a rather serious undertaking will not regret reading a book which, though learnedly minute, is never heavy.

'In this World' is a clever book, showing that its author has kept her mind as well as her eyes open. A lady doctor is a new charac-

ter, but the lady who fills it is of a well-known type, who has heretofore been engaged in some other occupation. The proud, sensitive woman, who irritates her husband or her lover by placing an imaginary duty higher than her love and ultimately wins by her obstinacy, is doubtless a truly feminine person, but not original. Still it must be allowed that Miss Collins presents Dr. Ernestine with vivacity, as she does her other chief characters. Her book shows one shortcoming common to most women's books: she has not sufficient staying power. The opening chapters are fresh and vigorous, but when the thick of the plot has been reached the work appears to have grown irksome; the incidents become forced, the thread seems to be lost, and the reader's interest flags. It is possibly from an oversight that the story is left with a dreadfully bad moral, which seems to be quite unessential to its main drift. A young lady is allowed to have an illegitimate child and then to marry a baronet and apparently live happily ever afterwards without any awkward discovery of her fault. Miss Collins seems to have an odd idea of the administration of criminal justice in England. The young lady's seducer is tried for extorting money from her by threatening to publish the fact of the child's existence; the trial is brought to an end without any disclosure which might be inconvenient to her; and the man is sentenced to penal servitude for life, but allowed to escape by the connivance of the governor of the gaol under pressure from persons in high positions in society.

Kate Macrae, the typical old Highland woman of Miss Stirling's book, was right in her aversion to authors in general in search of "local colouring." "The gomeril," said she, "it'll no be a milk-faced loon like yon that'll get leave to pit my sayins in a buik. I've maybe as mickle sense as ither folk, but he'd turn a sayin round and serve it up like parritch that's no boiled and wi' nae salt to give it a taste." The present author has better taste. Her Highlanders, whether soldiers like the gallant Duncan Graham, or more pertinacious half-Norsemen of the James Dewar type, keen but straightforward men of business, speak for themselves; and still more effective in their simplicity are the old-world ladies, Aunt Mary, Jean Graham, and the rest. The mixture of gentle charity and family pride without a grain of superciliousness which marks Aunt Mary makes her one of the happiest of what are called "original" characters, say rather rare specimens of sympathetic portrayal. The scene of her reconciliation with her brother's low-born wife is sufficiently pathetic. The humanity which so decisively breaks down a very real barrier of feeling leads Miss Mary on to ever-widening phases of benevolence to all around her, and she departs in due season with an aroma very different from that of most fictitious sanctities. Though the interest of the book as a study of character culminates in this charming old lady, there is a great choice of minor actors; and the romance of the Peninsular War is laid under contribution for incidents. The writer knows something of the traditions of two generations before us, and no anachronisms distress us as we read of the fascinations of "the play" and "Miss Linley's tapestries." It needs not to be to the manner born to appreciate a

readable story, though it will be most attractive to the lovers of the Gaelic language and the Celtic character.

'Violet Mortimer' certainly could not have been more appropriately named, for it is exclusively concerned with the joys and sorrows of its heroine during an epoch of four short years. From the time when she is taken, as a girl of sixteen, to live at Ashleigh Court with the young squire and his mother, down to the day when, after one serious estrangement, she becomes the young squire's wife, the scene and circumstance of the story scarcely leave her for a day. It is a straightforward narrative of a commonplace courtship, which would have been far too straightforward and commonplace to be recorded if it had not been for the intervention of a forged letter, sent by Violet's step-sister to her lover, and causing the estrangement above mentioned. There is clearly nothing new in this; and the title of the book to attention depends chiefly on the fact that what is not new is true. The style of the narration is unobjectionable, and even displays evidence of skill. It may be that 'Violet Mortimer' could lay claim to rank as in some sense an educational manual, calculated to instil the principles of polite courtship in the minds of the young. Thus the author says in one place:—

"Young as she was, Violet had read a good many novels, and they stood her in good stead now, for they enabled her to know what this kind of behaviour was supposed to mean, though she had not thought of it before in her own case, as it had not entered her head to suppose Mr. Wilnot could dream of paying serious attention to one so very young as herself."

Violet fortunately had a good disposition as well as a stock of novel-lore. It is a question how far the latter endowment alone would have availed her in her need; but it is certainly a very useful shaft in a young damsel's quiver. For lore of this kind a girl in her teens could not do much better than have recourse to readable and inoffensive stories like 'Violet Mortimer.'

'The Leavenworth Case' is well worked out. As stated at first the problem appears to be of the simplest possible kind, but as the investigation proceeds the complications increase. Probably most readers will rightly guess the murderer from the beginning, but the interest is not lost by this, because the story gives no suggestion as to how it was possible that the man who had everything to lose by his patron's death should yet have been urged to kill him. The book is well written, and the case elaborately got up—even to the point of being illustrated by plans and a fac-simile of a torn letter.

The French novel which has attracted most attention of all that have appeared since 'Jean Têterol' is, without doubt, 'Madame André,' by M. Richepin, the clever author of 'La Chanson des Gueux' and of 'Les Caresses.' It is the first novel of the author, who is well known as one of the poets of the newest school. 'Madame André,' a book in parts revoltingly indecent, contains nevertheless sketches of character which put its author almost on a level with M. Zola.

The next French novel on our list is one by M. Louis Ulbach, which is a French 'Devil's Chain,' being a pamphlet in two volumes directed against the use and abuse of *absinthe*.

The only other Parisian novel of the moment with which it is necessary for us to deal is 'La Revanche de Clodion,' a sensation novel in the Gaboriau style, which derives a certain interest from the fact that "A. Matthey" is the pseudonym of Arthur Arnould, a well-known member of the Commune of 1871.

OUR LIBRARY TABLE.

By the kindness of Messrs. Strahan we received an early copy of the Duke of Argyll's book upon *The Eastern Question*. The work is too strictly political for us to notice it at length: it is, indeed, a party pamphlet in two volumes. If his Grace had been writing a history of the period between 1856 and 1878, so far as the relations of England to Russia and Turkey are concerned, he could not have passed over as he has the denunciation of the Black Sea Treaty in 1870 and the Conference of London in 1871. A thorough understanding of the negotiations of that period is essential to a proper appreciation of the Eastern Question in its recent developments. Again, the duke, although he professes to deal generally with the conduct of the European Powers towards the Porte, does not really put before his readers the German, or Austrian, or French, or Italian view. As an immense pamphlet the work is being considered by the political press, but it can no more come under our review than do the annual volumes of Hansard's Debates.

WE have received the sixteenth annual publication of Mr. Frederick Martin's excellent *Statesman's Year-Book*, issued by Macmillan & Co. We have carefully tested several of the latest portions of the book, and have found but few mistakes. The work seems to be year by year executed with greater and greater accuracy and completeness. We might, however, suggest to Mr. Martin that he would do well to introduce comparative tables of railway statistics and of education statistics. The educational facts which are given by him under some countries are not given, or are not given in the same form, as regards other countries, and it is difficult to institute a comparison between, or to base a general argument upon, them. At the same time we are well aware that it is important that the volume should be handy in its form, and that its tendency to swell or increase in bulk should be resisted.

In the *Invasions of India from Central India*, published by Messrs. Bentley, and of anonymous authorship, will be found a popular account of the invasions of Baber and Nadir Shah, and oddly enough, seeing the title of the book, a narrative of the Afghan campaign of 1839 and General Elphinstone's disaster. In fact, the volume is written with no very steady purpose. Anything readable connected with Indian history, the story of Noor Mahal, the battle of Plassey, &c., seems to be considered in place.

MR. S. G. W. BENJAMIN'S book, *The Atlantic Islands as Resorts of Health and Pleasure*, which Messrs. Sampson Low & Co. publish, is a most readable collection of sketches, and, supposing the numerous illustrations to be by his hand, the author is not less successful as an artist than as a writer. His principal aim has been to point out the advantages which the islands of the Atlantic possess as summer or winter resorts; and as he roamed from Newfoundland to the West Indies, and from the Isle of Wight to Madeira and Tenerife, invalids at all in doubt about the climate best suited to their complaint will be able, under his guidance, to pick out some spot adapted to their constitutions. Most travellers will share in the author's partiality for small islands, a partiality exhibited long ago by no less a personage than Sancho Panza. This love for small islands, he tells us, is "rational and improving." It enables one to gratify the roving propensity, and at the same time to combine with it the attainment of information, breadth and catholicity in judging men, and thoroughness in the pursuit of a given end.

The reader is treated to excellent sketches not only of such well-known islands as the Bahamas, the Azores, the Channel Islands, Madeira, Tenerife, Newfoundland, the Bermudas, Prince Edward Island, Cape Breton, and the Isle of Wight, but the author likewise accompanies him to the Magdalen Islands in the Gulf of St. Lawrence, to the Isle of Shoals on the coast of New Hampshire, and to Belleisle in Brittany. Throughout he proves himself a cheerful and instructive companion, pointing out the distinctive features in the scenery, the social condition of the inhabitants, and the facilities afforded to visitors. Many of his trips were made on board sailing vessels, and he waxes eloquent on their superiority as a means of locomotion to one capable of entering with zest upon a sea life. Some of his remarks on the British North American colonies are deserving of attention. In Newfoundland he found poverty of the most abject character to be the rule among all but a very few. The fishermen are described by him as being at the mercy of non-resident capitalists, and the truck system is in full force. A union with the Dominion of Canada might, he thinks, improve the condition of the island, but has been prevented hitherto, he says, by "pestilent demagogues, those curses inevitably attendant on democracy in all ages." On Prince Edward Island evidences of the benefit resulting from such union are, he declares, seen everywhere. He noticed but little difference between that colony and the neighbouring states, except in an appreciation of the value of time. "Everything is done with a leisure that would imply longevity rivaling that of Methusalem."

THE *Heroes of the Mission Field*, by the Bishop of Osory, consists of sundry papers reprinted from a magazine, and written in a popular style. The publishers are Messrs. Hodder & Stoughton.

A REMARKABLY handsome octavo volume of more than 900 pages has been published by A. Hennuyer, of Paris, with a description of the liturgical portion of the library of the Comte de Villafranca: *Description des Livres de Liturgie imprimés aux XV^e et XVI^e Siècles faisant partie de la Bibliothèque de S.A.R. M^{or} Charles-Louis de Bourbon (Comte de Villafranca)*, par Anatole Alès. About 350 volumes are carefully described, including examples of office-books of more than 100 continental dioceses, chiefly French, besides many monastic, and a few of Sarum Use. The collations and measurements of every volume seem to be most carefully given. In a very brief preface M. Alès tells us how excessively rare books of this class are, even of foreign countries where copies have not been destroyed, as in England in the sixteenth century, by order of the Church or State. "Les livres ici décrits," he says, "sont presque tous rarissimes. Il ne nous appartient pas d'insister sur ce point. Le monde lettré sait, comme nous, quelles sommes d'argent fabuleuses s'échangent aujourd'hui contre les incunables liturgiques, premiers monuments des arts de la gravure et de la typographie." We quite agree that, independently of the special interest which attaches to medieval service-books as such, they claim our regard in the very highest degree as examples—in numberless cases unequalled—of the wonderful excellence of the typography of the early sixteenth century. No one who has ever looked at the Hours of Simon Vostre or Pigouchet, or the Missals of Julian Notary or Pynson, or the Prayer Books of Grafton and John Day, but will be ready to acknowledge this. Not less true is the statement of the rapidity as well as novelty of the high value set upon early service-books. M. Alès especially notes the 'Heures de Rome,' printed by Jean du Pré in 1488. Sold, he says, for about 6l. less than twenty years ago, it fetched in the Brunet sale 2,050 francs. The British Museum copy of this book was sold by Rodd in the year 1844 for less than 5l.; 100l. would probably be now the price. A large number of the volumes in the count's collection are not of the highest rarity, a good many of the scarcest seem to be imperfect, and we miss several books which we should have expected to find—for example, the famous Toledan missal and breviary. It is,

nevertheless, a very valuable and notable collection, and one which any private possessor might well be proud of. The service-books of the medieval English Church are limited to fourteen or fifteen Sarum books, the most important of which is the 'Enchiridion' of 1528 (the Prymer of 1546 is the reprint, and should have been omitted). We cannot compliment the compiler on his accurate knowledge of the ecclesiastical history of England in Henry VIII's time, for it is a mistake to assert that that king ordered translations to be made of the existing service-books, and the "prymer of Salisbury use" of 1535 is a totally different kind of book from the Prymer "set forth by the Kinges maiestie" in 1545. Preceding the general catalogue is a list of some ten or twelve introductory books, beginning with an early, but not the first, edition of the 'Rationale' of Durand.

WE have received the *Palgrave Family Memorials*, edited by Mr. C. J. Palmer and Mr. S. Tucker (Rouge Croix)—a book privately printed at Norwich. Mr. Tucker's name on the title-page is a sufficient guarantee that the genealogies in this work have been carefully compiled and are thoroughly authenticated. The paper and type are excellent, and the book is embellished with numerous illustrations. Some of the portraits are pleasing, and several of them are from unpublished plates engraved by the late Mrs. Dawson Turner (née Palgrave), who was an accomplished amateur etcher and engraver. One of her engravings is a portrait of the late Sir Francis Palgrave at the age of thirty-four, and represents him as a handsome and highly intellectual young man. The family of Palgrave, which held a respectable position in Norfolk and is now represented by Mr. Thomas Palgrave, of Bryn-y-gynog in Denbighshire, takes its name from Pagrave in the hundred of South Greenhowe, Norfolk. Though a pedigree is on record at the College of Arms of an earlier family of the name, the pedigree of the extant Palgraves only commences with Thomas Palgrave, of Pulham St. Mary Magdalen, whose will was proved August 22nd, 1545. In the appendices are given tabular pedigrees and abundant abstracts of wills, with extracts from registers and court-rolls, relating to persons of the name of Palgrave, and to families they have intermarried with. At pp. 90-2 it is pointed out how untrustworthy is the blazonry on some of the Palgrave monuments set up in the early part of the seventeenth century, and at p. 26 an anecdote that will bear repetition is told of a landowner of the name of Sparrow. Having quarrelled with his poorer neighbours and the parson of the parish, the latter revenged himself by preaching from the text, "Fear not; you are of more value than many sparrows." Altogether this work is very creditably executed, and it were to be wished that genealogical memoirs were always worked up with as much care and conscientiousness.

MESSRS. GOLDING & LAWRENCE send us the second volume of that useful periodical the *Genealogist*, which embodies much original research and is a valuable medium of communication between genealogists. It is ably edited by Dr. Marshall, who has the rather uncommon merit of never ascribing coats of arms to persons who cannot prove their right to bear them. There are interesting articles in this volume on the Earldom of Mar and the origin of the Howards. The *Genealogist* deserves to succeed.

South-western Pennsylvania in Song and Story is a small volume filled with verses illustrative of local historical events. An Appendix, which contains battle-ballads relating to that part of the State, is curious, and fitted to inform the student of history. The name of the author, Mr. Frank Cowan, though no new writer, judging from the works named on the title-page, is not familiar. His volume has no publisher's name on the title-page. It is there said to have been "printed by the author" at Greensburgh, Pennsylvania. Both as poet and printer Mr. Cowan is slightly eccentric. His verses often remind the reader of those by Mr. Walt Whitman. They are not deficient in vigorous passages, but

they are in general too diffuse and long drawn out. The first, which describes an imaginary battle between the last of the mammoths and primeval man, is spirited, and might be really effective if it were but half the length. The notes and illustrations enable those readers who may be imperfectly acquainted with the history of the times to which the verses relate to understand and appreciate every allusion. Indeed, this part of the work is done so thoroughly as to prove the desire of Mr. Cowan to spare no pains. The eccentricity in printing consists in putting a word in very small type above the line whenever the line would cover too much space if printed in one type. The effect is to give the appearance of words being interpolated. Owing to the enthusiasm which Mr. Cowan displays for that part of the State which he treats, his verses ought to be popular in South-western Pennsylvania.

MESSRS. HARDWICKE & BOGUE send us some *Health Primers*, sensibly written and well adapted for popular use. The titles show sufficiently the nature of these volumes: *Premature Death, its Promotion and Prevention; Alcohol, its Use and Abuse; The House and its Surroundings; Exercise and Training.*

THE second half-yearly volume of *Brief* has been sent to us by Messrs. Wyman. It continues to deserve praise as a well-arranged chronicle of events, but the index still remains defective. Such a journal needs an unusually exhaustive index.

THERE is a considerable movement for the revival of Basque literature. Besides the 'Parabola del Sembrador, traducida a los ocho Dialectos del Vascony y a cuatro de sus Subdialectos,' published in London by Prince Lucien Bonaparte, and reprinted by Don José Manterola in his *Cancionero Vasco*, a periodical is now coming out at Pamplona with the title of *Revista Euskara*, the organ of the Asociación Euskara de Navarra, of which we have received three fasciculi. We mention particularly the beautiful ballad in Basque prose on Charlemagne and Roncevaux, by M. Arthur Campion. M. Cerquand continues his interesting publication, 'Légendes et Récits Populaires du Pays Basque'; English specimens of those legends were published last year by Mr. Webster in his 'Basque Legends.' We may add M. Luchaire's essay, 'Les Origines Linguistiques de l'Aquitaine,' which appeared last year at Pau. The author tries to prove that the ancient inhabitants of Aquitaine were Basques or Iberians, and that their language was a dialect of the old Iberian language, which is the father of the now spoken Basque.

THERE has lately been published in Paris a volume entitled *La Boutique d'Esprit*, a reprint of articles which appeared last year in the *Soleil*, on the Paris press and its contributors. The subject was excellent, but the execution indifferent.

MESSRS. HENNIGER, of Heilbronn, have followed up Kölb's work on the Tristan Saga by publishing six versions of the old French poem of Charlemagne's journey to Jerusalem, edited by Dr. Koschwitz. The same firm have issued *Herrers Cid, Die Französische und die Spanische Quelle*, by A. S. Voegelin. Köhler called attention some years ago to Herder's use of a modern French version of the Cid. Dr. Karl Witte has brought out a second volume of his *Dante-forschungen*.

MESSRS. MARCUS WARD & Co. have sent us some Valentines, which are certainly a great improvement on the vulgar productions that used to be sold. The floral figures are much better than those containing figures. The same firm send some *bal masqué* stationery of ingenious design.

DR. ABBOTT has reprinted from his annotated edition in two volumes the text of *Bacon's Essays* in one handy little volume. The excellent Index is retained. Messrs. Longman publish the book.

WE have on our table a large number of annual publications, the most important of which is *Crockford's Clerical Directory*, which constant use enables us to call one of the most complete and

satisfactory of books of reference. Mr. Bosworth also sends his compact *Clergy Directory*. We have further to mention the *Calendar of the University College of Wales*, which shows that the college is still somewhat scantily provided with professors; the *Scottish Episcopal Church Directory*, which seems to be accurate and is well arranged; and Messrs. Weldon's Penny Series: *The Penny Peerage, Penny House of Commons, and Penny Summary of Events*, of which the second is the best. The same firm publish an *Abstract of the Weights and Measures Act*, at the same low price.

Our Schools and Colleges, the fourth edition of which is on our table, is a better book than might be supposed by those who read the introduction or gaze at the portrait of the compiler, Mr. de Carteret Bisson, in the uniform of a militia regiment. It contains a great deal of information which needs condensation and arrangement. The publishers are Messrs. Simpkin & Marshall.

WE have on our table *History of Spain and Portugal*, by W. C. Pearce (Collins),—*Grammar through Analysis*, by G. F. H. Sykes (Daldy & Isbister),—*The Class-Book of Comparative Idioms*, by Dr. T. Wehe (Hachette),—*Our Real Danger in India*, by C. Forjett (Cassell),—*Ancient Literature Oriental and Classical*, by J. D. Quakenbos (Low),—*A System of Medicine*, Vol. V., edited by J. R. Reynolds (Macmillan),—*Outlines of Ontological Science*, by H. N. Day (Low),—*The Church Rambler* (Hamilton),—*The Church Sunday School Magazine*, Vol. XIV. (Church of England Sunday School Institute),—*The Penny Post*, Vol. XXVIII. (Parker),—*Chatterbox*, edited by J. E. Clarke (Gardner),—*Football*, by Capt. Crawley (Ward & Lock),—*Agnes Grahame, Deaconess*, by M. A. M. (Hunt),—*Ether*, by G. Butt (Marcus Ward),—*What an Old Myth may Teach*, by L. Keith (Marcus Ward),—*The White Lily of the Great Sahara*, by C. H. Eden (Marcus Ward),—*The Soldier's Valour, a Poem*, by W. Greig (Portsea, Holbrook),—*Love's Avatar*, by W. Rew (Trübner),—*Lays and Lyrics*, by D. Carnegie (Arbroath, Buncle),—*Through Bible Lands*, by P. Schaff (Nisbet),—*A Talk about Bishops*, by T. L. Scott (Belfast, MacCaw & Co.),—*The Christian's Birthday Book*, by the Rev. C. Rogers (Partridge),—*Lessons on the Gospels*, by A. C. Ainslie (Gardner),—*My Son, give Me thy Heart*, by C. J. Vaughan (Macmillan),—*Sermons on Some Questions of the Day*, by T. G. Bonney (Bell),—*Classical Revision of the New Testament*, by W. M. Nicolson (Williams & Norgate),—*Studies in the Acts of the Apostles*, by Rev. J. C. Jones (Houlston),—*Selections from the Parochial and Plain Sermons*, by J. H. Newman (Rivington),—*Bis vor Paris*, by G. Jäger (Siegle),—and *Quintus Smyrnaeus*, by F. A. Paley (F. Norgate). Among New Editions we have *F. Chopin*, by F. Liszt (Dulau),—*Virgil's Aeneid*, by H. Young (Lockwood),—*Lazare Hoche*, by E. de Bonnechese (Hachette),—*Christianity and a Personal Devil*, by P. Scott (Pickering),—*The Primitive Fortifications of Rome*, by J. H. Parker (Murray),—and *The Heart of Africa*, 2 vols., by Dr. G. Schweinfurth (Low). Also the following Pamphlets: *Revision of the Rubrics*, by W. W. How (Gardner),—*Friends or Foes? a Sequel to "Is Russia Wrong?"* by O. K. (King),—*Hamartia* (Stock),—and *England, Russia, and Afghanistan*, by Diplomaticus (Brain & Co.).

SCHOOL-BOOKS.

WE have received from Messrs. Longmans & Co. Mr. Creighton's *Shilling History of England*, which forms an introductory volume to the series known as "Epochs of English History." We not long since reviewed the eighth and last volume of the series, "Modern England," by Mr. Oscar Brown. Mr. Creighton's book, which is now before us, covers in a hundred and forty pages more than 1800 years, but having regard to its extreme condensation is well worthy of notice. Mr. Creighton adopts as undoubted fact the modern and somewhat doubtful theory that the Britons were com-

pletely driven out of all England except Devonshire and Cornwall, although there is a great deal to be said upon the other side. He also adopts too unhesitatingly the view that William Pitt was not successful as a War Minister. Mr. Creighton, at p. 126, blames Pitt for having no other method of fighting against France than that of forming European coalitions against her. At p. 128 he blames a later English Government for keeping up "the old policy of trying to form coalitions against Napoleon's power . . . instead of carrying on war vigorously in one quarter"; and by these statements, and others at the foot of p. 128, Mr. Creighton will lead juvenile readers to suppose that England could, unaided, have broken the continental domination of Napoleon. We are aware that Mr. Creighton does not mean this, but we think that readers will imply it from his words, and may be led to form an opinion which will be patriotic but unfounded. At p. 121 Mr. Creighton speaks of the House of Commons before 1832 as having represented the middle classes. It would certainly have been more accurate to have said that it represented partly the aristocracy, and partly the almost foreign plutocracy of the "Nabobs." The middle classes were the classes which conquered the representation in 1832. These and similar errors which might be pointed out are the result of extreme condensation. On the whole, Mr. Creighton's volume is admirably done, and it will no doubt obtain a very considerable sale.

Among the recent publications of Macmillan & Co. is a well-executed edition of the *Barber of Seville*, by Beaumarchais, edited with full notes by M. Blouet, the French Master at St. Paul's School. There is an introduction to the play, and also a short biography of Beaumarchais prefixed to the volume, which is on the model of the German plays and other German classics lately issued at Oxford by the Clarendon Press. Nothing can be more useful to the young student, for volumes of this kind are admirably calculated to lead on young readers by the interest which they excite in their minds.

Messrs. Macmillan further send us a *Class-Book of Geography*, by Mr. C. B. Clarke. Geography is evidently not the forte of the author of this very unsatisfactory class-book, whilst his command of English is surprisingly small, considering that he is a late Fellow of Queen's College, Cambridge. "The earth is a globe," he tells his readers, "very little flattened at two ends, which are called its Poles." In the torrid zone "the sun passes vertically over that part of the earth which lies between the tropics," and in the Arctic zone "the sun in winter remains for some days entirely below the horizon, and in the summer he only rises a little way above the horizon; . . . near the Pole the frost is perpetual." Oceans are not separated by natural lines, "and the only artificial line we can make use of is a parallel of latitude or a meridian of longitude." Greenwich, it is stated, stands "at the mouth of the Thames." "The language of the Angles or Engles was the English language, now called Old-English; also called in modern times by a mistake Anglo-Saxon." "The established religion in England is the Church of England, which is Protestant-Lutheran," whilst in China, we are concerned to learn, "there exists little speculative faith in any religion." "Old" Russians and Hungarians are included amongst Slavonians, and the Kurds are confounded with the Mongols. Very instructive are sentences like the following:—"The Poles speak Polish," "Germany is the German Fatherland," the Russians "are Aryans, of the division Slavonian, of the race Russian." "The mole is common and well known, at least by his mole-heaps." The author fails most lamentably when he endeavours to convey a notion of the physical geography of foreign countries. One instance will suffice to prove this. Having told us that "Karakorum mountains" is only another name for the western end of the Himalaya, he explains that "the Altai mountains radiate north-east from the Karakorum knot and reach to Kamschatka," that "the spur running

north-east from the Karakorum knot is called the Thian-shan, and connects that knot with the proper Altai." Had the author condescended to consult a map he could not have failed to perceive how wide of the truth are the explanations he offers.

Messrs. Longmans & Co. send us the second edition of the first part of *An Introduction to the Elements of Euclid*, by the Rev. S. Hawtrey. Mr. Hawtrey, who has for nearly fifty years been a successful teacher of Euclid, communicates the secret of his success in these pages, which contain the substance of his conversational lessons on the first twelve propositions, together with excellent exercises and more than five hundred searching questions. He is strongly impressed with the value of Euclid—if rightly studied—as a training of the mind, which has been proved by many instances within his personal knowledge to have a most important bearing on success in life, and he is, therefore, anxious that the benefits of the study should be extended as widely as possible. While he wishes to guide and help all beginners, it is not so much the quick and able as the slow and feeble that he has chiefly in view. His long experience has made him perfectly familiar with all the difficulties and errors to which they are especially liable, and it is hard to imagine a better method of dealing with them than is here developed, combining, as it does, the most unflinching thoroughness and the minutest accuracy with lucid exposition and apt illustration, enlivened by pertinent anecdote and occasional pleasantry, so that Euclid is rendered not only easy but really attractive, as well as highly profitable. Mr. Hawtrey's little work, which was mentioned in this journal on its first appearance several years ago, deserves the special attention of all teachers of Euclid and self-teaching students. It supplies an admirable model of the way in which not only Euclid but all other branches of education should be taught.

LIST OF NEW BOOKS.

- Theology.**
Coghlan's (Rev. W. E.) *Am I Too Late?* 12mo. 2/6 cl.
Kobler's (Rev. J.) *Sermons for Septuagesima to Ash Wednesday*, 8vo. 6/ cl.
Streetfield's (Mrs. C. N.) *Words of Comfort for the Sick and Suffering*, 4to. 2/ cl.
- Poetry and the Drama.**
Bethune, a Romantic Tragedy, cr. 8vo. 5/ cl.
- Philosophy.**
Lefevre's (A.) *Philosophy*, translated by A. H. Keane, 7/6 cl.
- History and Biography.**
Argyll's (Duke of) *Eastern Question*, from Treaty of Paris, 1856, to Treaty of Berlin, 1878, 2 vols. post 8vo. 24/ cl.
Baylis (D.) *Memoir of the Faith of the Just*, by Rev. G. Poole, 12mo. 2/ cl.
Duncker's (Prof. Max) *History of Antiquity*, from the German, by E. Abbott, Vol. 2, 8vo. 21/ cl.
Holyoake's (G. J.) *History of Co-operation in England*, its Literature, &c., Vol. 2, cr. 8vo. 8/ cl.
Invasions of India from Central Asia, 8vo. 14/ cl.
Le Brun (Madame V.), *Souvenirs of*, 2 vols. cr. 8vo. 21/ cl.
- Geography.**
Bellew's (H. W.) *Afghanistan and the Afghans*, cr. 8vo. 6/ cl.
Burton's (I.) *Inner Life of Syria, Palestine, and the Holy Land*, cheaper edition, cr. 8vo. 10/6 cl.
Davis's (Rev. E. J.) *Life in Asiatic Turkey*, 8vo. 21/ cl.
- Philology.**
Pindar, the Olympian and Pythian Odes, with Notes, &c., by C. A. M. Fennell, cr. 8vo. 9/ cl.
- Science.**
Haeckel's (E.) *Evolution of Man*, 2 vols. cr. 8vo. 32/ cl.
Hughes's *Book of Unrivalled Series of Inspector's Test Sums*, with Answers, cr. 8vo. 2/ cl.
Rosser's (W. H.) *The Stars and Constellations*, 4to. 5/ bds.
- General Literature.**
Bacon's *Essays*. Text and Index by E. A. Abbott, fcap. 2/6 cl.
Biddle's (T. E.) *A Treatise on the Construction, Rigging, and Handling of Model Yachts*, &c., 8vo. 5/ cl.
Bird's (F. S.) *Stonewall Lodge*, 3 vols. cr. 8vo. 31/6 cl.
Birthday Book of Quotations, fcap. 4to. 10/6 cl.
Bisson's (F. S. De Carteret) *Our Schools and Colleges*, 10/6 cl.
Black Squire (The), by Davus, 3 vols. cr. 8vo. 31/6 cl.
Braddon's (Mias) *Vixen*, a Novel, 3 vols. cr. 8vo. 31/6 cl.
Five Minutes to Spare, being Extracts from the Every-Day Book of the Rev. J. Guard, cr. 8vo. 10/6 cl.
Fowler's (Dr. T. L.) *Gentle Edith*, cr. 8vo. 10/6 cl.
Haskell's (C.) *Dead Lilies*, edited by Mrs. H. Kingsley, 2 vols. cr. 8vo. 21/ cl.
Jevy's (Lieut.-Col. G. J.) *Club Directory*, 8vo. 5/ cl.
Marco Visconti, a Novel, translated from the Italian by A. D., 3 vols. cr. 8vo. 31/6 cl.
Mitchell's (W.) *Our Scotch Banks*, their Position and their Policy, folio, 2/6 awd.
On Her Majesty's Secret Service, 12mo. 2/ bds.
Paul's (M. A.) *Gentle and Simple*, cr. 8vo. 6/ cl.
Pottenger's (Sir H.) *Blue and Green*, 3 vols. cr. 8vo. 31/6 cl.
Rosa's (K.) *A Sicilian Legacy*, 3 vols. cr. 8vo. 21/ cl.
Sketches in Blue and Buff Coatshire, by E. P. B., imp. 4to. 10/6

Squibb's (B.) *Auctioneers, their Duties and Liabilities*, 10/6 cl.
Trollope's *Chronicles of Barsetshire*, Vol. 4, cr. 8vo. 6/ cl.
Wild Life in a Southern County, by Author of 'Gamekeeper at Home,' cr. 8vo. 7/6 cl.

ANOTHER TRAGEDY BY SHAKESPEARE.

Maidenhead, Feb., 1879.

I BELIEVE—indeed, I am confident—that I have found another tragedy by Shakespeare,—at least, one in the authorship of which he was importantly concerned. I suspected it when I was thirty, and now I am ninety I am convinced of it.

The evidence is entirely internal, for, unlike 'Arden of Feversham,' there is no tradition on the subject, but, like 'Arden of Feversham,' the story is domestic, and relates to the murder of a husband by his wife nearly twenty years before Shakespeare was a popular writer for the stage. The title of it is 'A Warning for Fair Women,' and it was printed in 1599 anonymously. Till now the name of Shakespeare has never been connected with it, but the strongest internal evidence shows it, in my opinion, to be his. The main incident is mentioned by Holinshed under the date of 1573; the name of the murdered husband was Sanders and the murderer Brown, the wife Anne conspiring and consenting to the murder. After the deed we have a scene of remorse, reproach, and repentance by the wife in the presence of her paramour and a friend of the name of Drewry; and if the following be not by Shakespeare, I must admit myself strangely mistaken; it could proceed from no other mind and pen:—

DREWRY. See where Master Brown is: in him take comfort, And learn to temper your excessive grief.

ANNE. Ah! bid me feed on poison and be fat,
Or look upon the basilisk and live;
Or surfeit daily and be still in health,
Or leap into the sea and not be drown'd.
All these are even as possible as this,
That I should be recomforted by him
That is the author of my whole lament.

BROW. Why, mistress Anne, I love you dearly;
And but for your incomparable beauty,
My soul had never dreamt of Sanders' death.
Then give me that which now I do deserve,
Yourself, your love; and I will be to you
A husband so devote as none more just,
Or more affectionate shall tread this earth.
ANNE. If you can crave it of me with a tongue
That hath not been profan'd with wicked vows,
Or think it in a heart did never harbour
Pretence of murder, or put forth a hand
As not contaminate with shedding blood,
Then will I willingly grant your request.
But, oh! your hand, your heart, your tongue, and eye
Are all presenters of my misery.

I stake my reputation on the fact that the above, and more, was contributed by our great dramatist: his hand is to be traced distinctly in several other places. Brown, the murderer, thus invokes the night:—

O sable night! sit on the eye of heaven,
That it discern not this black deed of darkness.

Compare this with 'Macbeth,' Act iii. sc. 2:—

Come, seeling night,
Scarfe up the tender eye of pitiful day.

Again, later in the play, Anne, the guilty wife, thus entreates Mrs. Drewry, an accomplice, not to betray her:—

Now is the hour come
To put your love unto the touch, to try
If it be current, or but counterfeit.

Which is repeated in 'Richard III.,' Act iv. sc. 2:—

Now do I play the touch
To try if thou be current gold indeed.

In another place the repentant murderer exclaims:—

I gave him fifteen wounds,
Which now be fifteen mouths that do accuse me:
In every wound there is a bloody tongue,
Which will all speak, &c.

For a repetition of which see 'Julius Cæsar,' Act iii. sc. 2:—

And put a tongue
In every wound of Cæsar, &c.

There can, I think, be no doubt as to the identity of mind and hand in many other parts of the 'Warning for Fair Women.' That Shakespeare had a coadjutor, or coadjutors, is true from the inferiority of thought and style; and the discussion between Tragedy and Comedy for superiority is very tame and poor. Only a single copy of this domestic tragedy is known: the murder took place on Shooter's Hill, and Holin-

shed gives the details, vol. ii. p. 1258. Shakespeare did not contribute very much to the performance, but the slightest touch of his pen is clearly visible.

J. PAYNE COLLIER.

IN MEMORIAM.

HISTORY records few love matches amongst those whose regal destiny forces them to face "that fierce light which beats upon a throne," royal engagements being generally more of convenience than of love. That solemnized barely a year since between the young King of Spain and his cousin, "the gentle modest Mercedes," gave promise of much joy to the young King and much hope to the Spanish party of order and progress. The sudden and tragic termination in a few short months of this dream of hope and joy has called forth all that is noble, generous, and sympathetic in the Spanish character, and the Castilian muse has poured forth a treasury of lamentation in the form of a small volume of verse, entitled the 'Corona Funebre,' gathered together as an immortelle, and laid upon the tomb of Mercedes. Many names known to fame figure in the list, from the octogenarian Hartzzenbusch to one a child of thirteen, who, in a few graceful and pathetic lines, casts her wreath upon the bier:—

Beneath death's shadow lieth
Our monarch's hope;
The nation's joy, crushed, dieth;
Earth groans in chorus deep;
Bright angels sing, we weep.
Grief without alloy:
Spain mourns a spotless queen;
The grave her body holds,
Heaven one bright angel more
Within its bosom folds.

The veteran Hartzzenbusch writes touchingly:—

The last sad words are spoken;
She, the gentle, young, and fair,
I old, useless, shattered, broken—
She should be here, I there.

One elegy, in Arabic, from the pen of Ahmed Ben Mohammed El-Merabet, revives the memory of the cultivated Moors of Cordova:—

To the chaste and pure, gifted with all beauty,
Brightest star of regal blood,

O sweet sun of suns, whom the dark cloud eclipses,
What fatality the veil that dims thy grave
Dissolves not in the morning's sun?

The little volume contains no less than seventy-two compositions, no contributor supplying more than one. F. W. C.

INDIAN PALEOGRAPHY.

Two books of remarkable learning have come under my eye simultaneously: 1, General Cunningham's magnificent volume on the Inscriptions of Asoka, the first of his great 'Corpus Inscriptionum Indicarum'; 2, the second edition of Mr. A. Burnell's 'Elements of Southern Paleography.' The authority of both these gentlemen is recognized in Europe and Asia as the very highest. I proceed to quote a passage from each of these volumes. General Cunningham writes, p. 52:—

"Upwards of twenty years have now passed since I came to the same conclusion which Mr. Thomas has thus boldly advanced, namely, that the Indian Pali alphabet (South Asoka) was a perfectly independent invention of the people of India. My opinion was formed after a careful comparison of all the characters with the pictorial representations of simple objects, of which many of the letters represent either the whole name or the first syllable of the name."

He then supplies us with a table of the alphabet and the pictorial ideographs, from which, in his opinion, the people of India in process of time developed their phonetic alphabet, after the same manner that the Egyptian, Phœnician, and old Persian alphabets were incontestably developed; but in India not the slightest trace has survived of the use of such ideographs. Mr. Burnell writes, without any knowledge of General Cunningham's work, but with Mr. Thomas's theory before his eyes, as follows:—

"Thus before the conquests of Alexander the natives of India had ample opportunities (through Persian and Egyptian commerce) to learn the

art of writing from others or to invent a system for themselves, and thus it must be held that they copied, for there has not been found as yet the least trace of the invention and development of an independent Indian alphabet."

After going over the argument carefully he concludes:—

"The foregoing facts will, I think, prove that the art of writing was little, if at all, known in India before the third era before the Christian era; and as there is not the least trace of the development in India of an original and independent system, it naturally follows that the art was introduced by foreigners."

He then indicates the three routes by which this alphabet may have found its way to India: 1, direct from Phœnicia; 2, through the medium of the early Himyarites of Arabia; 3, through an Aramaic medium in Persia or Babylonia.

Here, then, we have the two greatest palæographic scholars of India ranged against unquestionably the greatest linguistic scholar in India on a subject of the highest importance; and I venture to ask you to give publicity to the above in your pages without further comment, as it may elicit the opinions of European scholars, and assist the solution of this great question, whether the Indians, who held such a high place in antiquity, did or did not fall behind the Egyptians, Chinese, Proto-Babylonians, and Mexicans in never devising a method of conveying their ideas to a graphic medium. And even if it be admitted that there did exist in India an independent germ, it is apparently the Dravidian race to which it is to be attributed, and the much-vaunted Aryan family has been content to use borrowed symbols, and to adapt to their use what was invented for totally different requirements.

ROBERT CUST.

NOTES FROM OXFORD.

Oxford, Feb., 1879.

It is long since any appointment has called forth such a general expression of pleasure and satisfaction as that which has been elicited by the elevation of Prof. Stubbs to a canonry of St. Paul's. Fortunately, too, this new dignity does not involve, like the bishopric of Durham, any severance either from the University itself or from those studies with which Prof. Stubbs's name is so intimately and honourably associated. We could ill have spared from amongst us one of the few learned men and professed students who have helped to keep alive in Oxford our rather consumptive traditions of true scholarship.

Once more the Commission. This time the news is that the Commissioners decline to accept unreservedly any one of the various college schemes presented to them. The result is that each one of these schemes will have to be discussed anew by that body itself, with the assistance of three delegates from the college in question. These delegates will have to be elected from among the members of the governing body by cumulative voting. The minority in any college will thus have an opportunity of reopening—and possibly, if they find the Commissioners sympathetic, of resetting—many questions on which the majority of the Fellows have already decisively expressed their wishes. This renewed discussion of the vexed questions of reform may not be without its advantages, but it makes it more difficult than ever to predict what shape the final settlement will take.

In a former letter I spoke of the efforts which were being made to revive among us the study of archaeology. Last term a memorial was drawn up and largely signed suggesting the establishment in Oxford of a Museum of Archaeology, and, in more or less direct connexion with it, of English schools and studentships abroad on the French and German model. A second memorial is now in circulation, dealing exclusively with this last point. It is proposed in substance that Oxford and Cambridge should unite to found a certain number of travelling studentships, tenable for a limited number of years, the holders of which are to

occupy themselves with the practical study of archaeology abroad. They are to be selected by a Board composed of members of the two Universities and certain well-qualified persons from outside, such, for instance, as the Keeper of Antiquities in the British Museum, and from time to time they will be required to satisfy those who appointed them that they are not wasting their time. In this way, it is reasonably hoped, not only will the study of archaeology itself be materially advanced, but English students will be able to gain that personal and experimental knowledge of the subject which has hitherto been conspicuously absent, and nowhere more so than in Oxford and Cambridge. But desirable and important as its object is, the memorial, as it stands, is justly open to criticism. In the first place, it goes too much into particulars, and naturally fails in an unnecessary attempt to settle at this early stage matters of detail connected with the constitution of the studentships, which would be better reserved for future discussion. As it is these arrangements in detail simply open so many points of attack to our opponents, and so threaten to retard the success of the scheme as a whole. It is especially to be regretted that our familiar bugbear "competitive examination" should have been allowed to intrude. At present the proposal is that the Board shall select the students by this method, and a worse one for the object could hardly be devised. For the purpose of ascertaining that the candidates possess the general attainments requisite for the post, a competitive examination is unnecessary, while the special qualities which should determine the selection are just those which no competitive examination will ever bring to light. It would be infinitely better to place this business of selection entirely in the hands of the Board, leaving them to choose their own method of procedure. This method would very probably include an examination of some kind as a part of the system, but this is a very different thing from insisting on a purely competitive test from the first.

I can hardly believe that the educated clergy generally will be much impressed by the Bishop of Lincoln's appeal to the Commissioners in favour of retaining clerical fellowships. The letter itself is marked with the quaint medievalism characteristic of its author, and to many, no doubt, the reasons given in favour of this cherished abuse will be as unintelligible as their objections to it apparently are to the bishop. The truth is that, apart from the principle of the thing, there are grave practical inconveniences connected with clerical fellowships which come home very closely to residents in Oxford, whatever their religious or political creed may be. A clerical fellowship draws a smaller number of competitors, and those, too, inferior to the men attracted by an open one. A college staff mainly selected in this way is almost certainly less efficient and distinguished than one which has never been hampered by any restrictions. The college is seriously weighted in the struggle for pre-eminence, its prestige suffers, and I doubt whether the cause even of ecclesiastical learning gains.

Passing, in mercantile language, to the educational industries of the University, one branch, that of University extension in large towns, may be described as just now "dull." Partly no doubt owing to the general depression of trade, the demand for University lectures, or at any rate the readiness to pay for them, has not materially increased. A lecture on history in Hereford and on science in Wolverhampton comprise the whole of our present list. In the nature of things this education is of too desultory a kind to do more than stimulate and partially direct any latent desire for knowledge lurking in our large towns, and many certainly of its advocates would gladly see it give way to some such plan of local colleges as that sketched out by the corporation of Nottingham.

But if University extension is dull, women's higher education is extremely lively, though not at present much advanced beyond the stage of prospectuses. At a meeting held in Queen's College

Hall, on January 28th, the Association was finally formed, with the Master of University as President, a committee of twelve was elected, and the religious difficulty settled by a rule that the committee, while not themselves supplying religious lectures, should open their rooms to such lectures without reference to theological differences. Two boarding-houses are in contemplation: one of a rather Church stamp, with the Bishop of Oxford as President, but offering to take in Dissenters as well; the other emphatically undenominational, but with provision for the religious needs of any or all of its inmates. Among the leading promoters of the latter may be mentioned Dr. Percival, the new President of Trinity, the Provost of Queen's, Prof. Green, and Prof. Legge. It should be added that the rivalry of the two, so far as there is any, is of a purely amicable kind. One is at present styled simply "A Ladies' Hall," and the other "A Hall for Ladies," but which is which, I am ashamed to say, I forget.

It has often been noticed with surprise that Oxford has done so little, by way of criticism or commentary, for our University catechism, the Ethics of Aristotle, and we have now to thank Mr. H. Jackson, of Trinity College, Cambridge, for partially supplying our own deficiencies by his learned and scholarly edition of the difficult Fifth Book.

I had almost forgotten to mention that the important question of a Medical School in Oxford has recently made a decided step in advance, by the appointment of a Select Committee of the Hebdomadal Council to consider the matter. P.

AFGHANISTAN AND JUDÆA.

CAN any inference be drawn from the following comparisons of names?

1. The name Cabul has lately attracted much attention. Perhaps it has not often been remarked that the same name is used in the Hebrew Scriptures, 1 Kings ix. 13, for a group of cities (villages) which Solomon gave to Hiram, King of Tyre, and to which Hiram, in a fit of disgust, attached the name Cabul.

2. The headmen of the villages of Afghanistan, with whom our officers are now negotiating, are called Maleks. This is precisely the same word as that used in the Hebrew to describe the kings of the little towns which Joshua conquered. On the authority of Walter Scott, Saladin spoke of our King Richard by the name Malek-Ric. And I believe that the word is still used in Syria.

A. B. G.

* * * Kabul (1 Kings ix. 13) is an adjective to the word "land." There is a town Kabul (Joshua xix. 27), which seems to be identical with that mentioned by Josephus and the Talmud. A village Kabul, near Acre in Palestine, is mentioned by Arabic geographers, spelled كابل. The capital of Afghanistan is spelled کابل, which does not seem to be a Semitic form. It is probably a softer pronunciation of Kabur, a town mentioned by Ptolemy under the name of Κάβουρα (according to other MSS. Κάπουρα), which is identical with Ὀρτόσπανα of the same author and with Pliny's Ortospaum. The late Prof. Wilson ('Ariana Antiqua') conjectures Orthostana, which would be the Sanscrit Urdhastana, "high place," in allusion to the elevated plain on which Kabul is situated. The three roads branching from it (therefore called by Strabo ἡ ἐκ Βάκτρων τριόδος) are still extant. As to malek, that is an Arabic word, "possessor," "king," and borrowed by the Persians, whence it passed into the Turkish and Afghan languages. We are afraid that even our distinguished Correspondent, "A. B. G.," will not be able to make out a plausible case for an hypothesis so wild as that of the Jewish origin of the Afghans.

Literary Gossip.

THE first ordinary general meeting of Mr. Ruskin's company of the Guild of St. George will be held at the Queen's Hotel, Birmingham, on Friday, February 21st, at two o'clock.

This company, as is well known to readers of *Fors Clavigera*, was formed in the hope of maintaining some portion of our country in its primitive beauty, and with a wish to prove that the labour which is required for the life and progress of our race does not of necessity involve the disfigurement of the country or the partial degradation of the labourer. The company proposes to "buy land in England and thereon to train into the healthiest and most refined life possible as many Englishmen, Englishwomen, and English children as the land they possess can maintain in comfort." With this object schools are to be built, books, drawings, and pictures purchased, and museums formed, and, after having done as much manual work as will provide them with food, those willing to be taught are to be schooled in all branches of honourable knowledge and graceful art. The vital principle of the Guild is that whatever profit is made out of the management of the land is to be applied to the comfort and welfare of the workmen themselves; and it is also a rule that no machine is to be used where the hand will serve.

We have great pleasure in learning that an improvement which has often been advocated in these columns has been made. The Trustees of the British Museum have decided that the Museum shall in future be opened to the public every week-day, instead of three days and a half weekly as hitherto, with the following exceptions:—The several departments of Natural History to be closed to the public, but opened to students, on Tuesday and Thursday; the upper Gallery of Antiquities and the rest of the Department of Greek and Roman Antiquities to be closed to the public, but opened to students, on Wednesday and Friday. The central Mammalia Saloon and the Gallery of Antiquities containing Roman busts are to be open as approaches daily. The hours of opening and closing the Museum will remain as at present. There will thus be no more "private days" at the Museum, so far as the entire establishment is concerned, and no one will be turned from the gates, except on Saturday mornings, when the gates will be opened at noon. This arrangement is analogous to that followed at the Louvre, and may be taken as a step towards the total abolition of "private days," except Sundays.

'BRITISH CYPRUS' is the title of Mr. Hepworth Dixon's forthcoming work, which is in the press and will be published in a few days.

A VOLUME—the work of several writers, some of them personally conversant with the facts under discussion—on the Afghan Question is in the press, and will be out next week. It consists of a careful analysis of the Parliamentary documents on Afghanistan and Central Asia; and the whole is worked up into a connected narrative, illustrated, when necessary, from sources outside the Blue-books.

THE Life of Bishop Selwyn, already announced in our pages, will be ready in a few weeks. The volumes will be accompanied by a photograph from the portrait by Mr. Richmond, and will contain, amongst other matter of interest, a conspectus of the Creeds drawn up by the bishop, a fac-simile letter with etchings, maps of Melanesia, &c.

THE Archbishop of Canterbury has placed in the hands of Messrs. Macmillan & Co. for publication a memoir of his late wife, with

some notices of his son, the Rev. Craufurd Tait. The volume will contain also the diary kept by Mrs. Tait during the melancholy illness and death of their children at Carlisle some years ago.

THE Manuscript Department of the British Museum has acquired a large collection of papers relating to John Wilkes. They comprise many unpublished documents, among which the most interesting are a fragment of autobiography and a commonplace book. The more important particulars in these papers will be incorporated in a new work on Wilkes which Mr. W. Fraser Rae, the author of 'Wilkes, Sheridan, Fox: the Opposition under George III,' is now preparing.

MESSRS. MACMILLAN & Co. have in the press two volumes of essays by Sir John Lubbock, one dealing with scientific, the other with political and social questions.

MESSRS. C. KEGAN PAUL & Co. are preparing for publication, as a curiosity of literature, an epigram recently written by Mr. Charles Kent, and already translated into upwards of forty languages by some of the most illustrious scholars in Christendom. The original words are entitled, 'On the Accession of Leo XIII: an Epigram after S. Malachy,' especial reference being made therein to the reputed prophecies, first laid before the world three centuries ago, in Wion's 'Lignum Vitæ.' The collection, which will be entitled 'Corona Catholica,' will include upwards of seventy versions, representing nearly fifty languages. Conspicuous among the contributions to the volume are versions in Greek by Prof. Paley, in Persian by Prof. Mir Aulad Ali, in Zend by Prof. Darmesteter, in Mandshu by Prof. Gabelentz, in Assyrian by Prof. Sayce, in Icelandic by Prof. Magnússon, in Sanscrit by Prof. Max Müller, in Irish by Canon Bourke, and in Basque by Prince Lucien Bonaparte. The work will be issued in a quarto volume.

A PAMPHLET by Major Osborne in defence of the foreign policy advocated by the Whig party during the French War is in the press. The pamphlet has also a certain bearing upon the Eastern Question. It is written in reply to a recent article in the *Nineteenth Century*.

THE Rev. A. J. Church is engaged on a volume of Stories from the Greek Dramatists, as a companion volume to his Stories from Homer and Virgil.

THE survivors of the once numerous coterie of poets, artists, and journalists who used to assemble once a week at her father's house, when she was the light and joy of a hopeful family, will hear with no ordinary regret that Mrs. Arthur O'Shaughnessy died at Notting Hill last Saturday, of the exhaustion caused by long and painful illness. The daughter of Westland Marston and the sister of Philip Bourke Marston, she was also the wife of a poet, some of whose verse appeared in this journal on the very day of her death. Before her health failed Mrs. O'Shaughnessy was remarkable for the brightness and piquancy of conversational powers that will cause her to be remembered as one of the most charming and amiable of womanly wits. She had also no small measure of literary faculty. 'Toy-Land,' written by Arthur and Eleanor O'Shaughnessy immediately after their marriage, is a delightful toy-book for children.

THE Library Association discussed on Fri-

day, the 7th inst., the advantages of the electric pen in the work of cataloguing, the subject being introduced in a paper read by Mr. Frost, who stated that for purposes of reduplication the work of this pen would yield a thousand clear impressions, as against five or six copies produced by the Wedgwood letter-copier now generally in use. It was suggested that accession lists of the national library, being thus easily multiplied, might be distributed among the other libraries of the kingdom and serve as a catalogue of the books they have or ought to have. The means of protecting libraries from fire were also discussed in connexion with the recent disaster at Birmingham. In a letter from one of the Library Committee in that town it was said that the books were consumed with much greater rapidity than it is generally supposed books will burn. Mr. Overall gave an account of the salvage of the curious library belonging to the Dutch Church in Austin Friars when that edifice was burnt down.

THE next number of *Macmillan's Magazine* will contain an account of and full extracts from the Edinburgh Commonplace Book of Robert Burns, now in the possession of Mr. Macmillan. Though this interesting volume was used by Dr. Currie in his 'Life and Works of Burns,' published in 1800, and again referred to by Alexander Smith for the "Golden Treasury" and "Globe" editions, there still remain several letters, and variations in certain poems, which will now see the light for the first time.

REPORTS furnished from the various Free Public Libraries in the kingdom show that as regards circulation Liverpool and Manchester take the lead. Last year the total circulation in connexion with the Liverpool Free Library reached the very high figure of 882,105. Manchester came next with 733,963, followed by Birmingham with 658,030; Sheffield with 383,374; and Dundee with 245,363.

At a meeting of the Index Society on Tuesday it was announced that "Mr. Huth's index of works on consanguineous marriages," "Mr. Gomme's index of places in Great Britain where Roman remains have been discovered," and an "Index of the obituary notices of 1878," will form an Appendix to the Annual Report of the Committee, which will be read at the approaching annual meeting of members of the Society.

DR. S. A. ALLIBONE has become the Librarian of the Lenox Library, New York.

MESSRS. W. H. ALLEN & Co. have in the press a work entitled 'The Turks in India,' from the pen of Mr. H. G. Keene, B.C.S., author of 'The Fall of the Moghul Empire.' The point of view is that Baber and his descendants were rather of Turkish than Mongol origin.

A NEW novel entitled 'Quaker Cousins,' from the pen of Mrs. Macdonell, will be issued during the present month by Messrs. Hurst & Blackett.

AN experiment at lighting a library and reading-room with the electric light was made on Monday at the Free Library, Dundee. The effect was brilliant, but unsteady, and neither the hissing noise nor the deep shadows cast by the strong light were conducive to the comfort of the readers.

THE death of Mr. Charles Neate, Fellow of Oriol and some time Professor of Political Economy in the University of Oxford, will be regretted by many. Mr. Neate was not only a man of great ability, but he possessed marked individuality of character and singular originality. His knowledge was great and his conversation was most brilliant; indeed, he was as little like an ordinary Don as any one who had lived so much at Oxford could well be. Something of this was no doubt due to his early education in France. He was one of the few Englishmen who could really handle the French language with the ease and elegance of a well-trained French writer. He was an intimate friend of Sainte-Beuve, and contributed some notes of his schoolboy acquaintance with the renowned critic to the *Athenæum* in March last.

DR. WILLIAM DINDORF, the well-known scholar, is forced by misfortune to part with his library, which will be sold by auction at Leipzig in two or three weeks. The catalogue contains 4,700 entries, of which the Greek dramatists form a large proportion, says the *Augsburger Allgemeine Zeitung*. Sophocles alone is represented by 116 works and 101 dissertations, Æschylus by 124 works and 165 tracts.

MR. J. JEREMIAH is engaged in compiling a digest of Dr. C. M. Ingleby's forthcoming edition of 'The Centurie of Prayse,' being an epitome of the whole of the allusions and the references to Shakespeare and his works. The impression will be limited to 250 copies. Subscribers may address the author at Keswick House, Quadrant Road, Canonbury, N.

MESSRS. TRÜBNER & Co. in conjunction with Mr. Alexander Gardner will publish almost immediately a volume of translations under the title of 'Heine's Wit, Wisdom, and Pathos.' This is an attempt (the first, we believe, that has been made in this country) to do for Heine's prose what has already been done for his verse. The translations will be in the form of short extracts of the most striking passages occurring throughout the collected edition of Heine's prose works. The translator is Mr. J. Snodgrass.

CAPT. EASTWICK is about to publish a pamphlet on the subject of the Afghan War.

THE French books of the week include two historical works published by Messrs. Hachette: volumes i. and ii. of the 'Histoire de France pendant la Minorité de Louis XIV.,' by M. A. Chéruel, and the sixth volume, embracing the period from Commodus to Diocletian, of the 'Histoire des Romains,' by M. Victor Duruy; 'Le Grand-Duché de Luxembourg et le Traité de Londres du 11 mai, 1867,' by M. E. Servais, who was the representative of the Grand Duchy at the Conference; 'Le Sac de Rome par un Bourbon, Roman Historique,' by Armand Dubarry; and "Madame Becard," deuxième série des 'Vices Parisiens,' par Vast-Ricouard, précédé d'une lettre-préface de Emile Zola." M. Renan's speech on his Reception by the Academy will be published in a day or two.

A RELIC of Luther will shortly be seen at a London bookseller's. It is a Bible formerly belonging to him, and containing sixteen autograph lines, with his signature and the date 1542.

MR. J. H. CHAPMAN writes to us, pointing out that Lowndes has, under the head of "Rev. Geo. Oliver, D.D.," mixed up two persons: the one is the well-known Roman Catholic priest, the Rev. G. Oliver, D.D., of Exeter, the author of the 'Monasticon Diocesis Exoniensis' and the 'Collections illustrating the History of the Catholic Religion in the Counties of Cornwall, Devon, Dorset, &c.;' the other the Rev. G. Oliver, Vicar of Clee, and afterwards Rector of the Collegiate Church at Wolverhampton. He wrote a history of Beverley and many books on Freemasonry. The two writers are distinguished from one another, we may remark, in the British Museum Catalogue.

SCIENCE

The Localization of Cerebral Disease. By David Ferrier, M.D. (Smith, Elder & Co.)

IN his work on the functions of the brain Dr. Ferrier gave an account of his elaborate series of experiments on monkeys to determine the differential actions of various regions of the brain, and the present lectures are an inquiry into the same question from a clinical and pathological point of view; thus they discuss those cases of cerebral disease in man where the lesion has been accurately observed and its limits clearly defined, and where also the accompanying symptoms have been carefully noted. The book is full of matter ably treated, and though much of it requires for its understanding a good knowledge of anatomy and physiology, the main points which are made out may be appreciated by the general reader.

It is clear that the writer starts upon his inquiry prepared to find that observation of brain disease in man will closely confirm and supplement the conclusions as to localization of function to which his experiments on monkeys seemed to lead; and it must be admitted that where the teaching of experiment seems most clear and decisive, there the evidence from the observation of disease is also most distinct and in the same direction; where there is obscurity in the one case there is also in the other.

On the localization of the psychological functions of the brain Dr. Ferrier has but little to say, and, notwithstanding his great familiarity with the monkey, does not see his way to test satisfactorily his mental condition, while with regard to man he can only tell us that we have yet to learn whether there are any morbid appearances specially characteristic of special forms of mental derangement, and whether there is any definite relation between the character of the lesion and the symptom observed. So far as we know at present one hemisphere is sufficient so far as the fundamental powers of mind are concerned, but to show that there is no localization of mental function it would be necessary to prove that in each hemisphere symmetrical parts may be destroyed without consequent mental disturbance. An exact system of cerebral topography is necessary for the records either of experiment or disease, in order that the precise position of the portion of brain affected may be known by reference to certain fixed points; but in order to describe Dr. Ferrier's chief conclusions it will be enough to speak of four main divisions of the cortex of each hemisphere, which we may call simply

the anterior, upper middle, lower middle, and posterior regions.

In the monkey electric irritation of this anterior region (the prefrontal lobes) causes no motor reaction, and destruction of these lobes causes no paralysis of motion or sensation; the negative results are thus clear and decided.

In man there is a like negative result as regards sensation and motion when these regions are the seat of disease on one or both sides, and recovery has sometimes taken place after the most frightful lacerations and loss of substance. A very remarkable instance occurred in America; a miner was engaged in tamping a blasting charge in a rock with an iron crowbar one and a quarter inches in diameter, and by the sudden explosion of the charge the bar was driven clean through the frontal lobes of the brain, entering at the left angle of the jaw and passing out through the top of the head. This man lived for twelve years afterwards, with no paralysis of motion or sensation, and showing no distinct evidences of mental derangement, but changed in character, having lost his previous shrewdness, energy, and business capacity. The specially intelligent monkeys, also, selected by Dr. Ferrier, were changed in character after the removal of their prefrontal lobes, were reduced to the average of monkey intelligence, becoming listless and apathetic, and appearing to lose the faculty of attentive and intelligent observation. The upper middle region is, by the experiment on monkeys, proved to be the motor area, and electric stimulation of certain definable portions of this gives rise to certain definite movements on the opposite side, and their destruction causes paralysis to such movements; in man, destructive lesions of this region cause paralysis of voluntary motion, irritative lesions cause convulsive movements on the opposite side. The most important portion of Dr. Ferrier's book is devoted to the consideration of lesions of this region of the brain, and he brings forward much evidence to show that observation of disease agrees with his experiments as to the exact localization of the nervous centres which control particular motions.

With regard to the functions of the posterior region or occipital lobes, experiment has not served to lead to any definite conclusion; their destruction or removal has not been observed to cause any appreciable sensory or motor disturbance, and in accordance with this lesions of these lobes are, as a rule, latent and give rise to no objective symptoms.

The indications furnished by experiment upon the lower, middle, or tempero-parietal regions tend to show that here are situated the centres of sensory perception, but the records of disease are so far entirely opposed to such a localization, several instances having been noted in which lesion has been found in one or other of these areas, and in which no affection of sensation has been observed.

Dr. Ferrier is thus reduced to one or other of two suppositions: either that, taking the facts as equally well established, the parallel so far shown to exist between the brain of man and that of the monkey and lower animals now suddenly ceases to hold, and in respect to sensory localization the brain of man is constituted on a totally different type from that of other animals; or that the latency which is

said to characterize lesions of this area in man is a latency not so much of actual symptoms as of observation.

He holds by his experiments and his interpretation of them, and adopts the latter supposition, and the question consequently becomes one of evidence; by thus distrusting the accuracy of what already exists he will doubtless give a great stimulus towards increased exactness of observation in this direction.

GEOGRAPHICAL NOTES.

COL. PREJEVASKY started on his Central Asian journey on the 1st instant by the Nicholas railway. He is accompanied by Ensign Eklon (who was his associate on his two previous journeys to Mongolia and Lot-Nor), Ensign Roborovsky, as draughtsman, and two subordinates. At Kuldja he will be joined by the same interpreter that he had on his last journey, and at Zaissan by five Cossacks. From the last-named place the expedition will start with thirty camels and some horses for Hami and Sub-chau, and thence proceed to the mountains of Kansu, which are so interesting on account of the richness of the animal and vegetable life there represented. The party will then make for Lhasa by the usual route, and by February, 1880, they hope to reach the Himalayas by way of the Brahmaputra River. The colonel will then despatch his collections to Urga, under charge of his Cossacks, and he himself will travel to Khotan, Kashghar, and Ferghana. He has been most fully equipped for this arduous task, the Imperial Russian Geographical Society having contributed 20,000 roubles. The scope of the colonel's proposed researches is most comprehensive and even ambitious. It includes the examination of the route across the desert from Hami to Kansu and on to Lhasa, the southern portion of which especially requires attention, and the exploration of the only remaining unknown portion of the course of the Brahmaputra, and of the direct route from Lhasa to Khotan. If he can accomplish but a third of this programme he will have done a great geographical service.

M. Oshanin, the Russian explorer who has recently travelled through Hissar, Karateghin, and the Northern Pamir, has had to return without being able to cross the Pamir and the Hindu Kush, as he hoped to do. The passes and defiles between the Muk-su River and the Takhta-Kuram Pass proved to be of the most breakneck character and quite impassable for pack animals. There is thus little prospect of the Western Pamir and the unknown districts of Roshan and Shigan being explored from this side, though they might prove more easily approachable from the direction of Kila Wanj or Lake Great Kara-Kul.

Preliminary steps have been taken for laying down a railway in Costa Rica, and M. E. Ansart, a civil engineer, in a letter to the French Geographical Society, has given an account of his operations to that end. These consist in reconnoitring and clearing the necessary line of projection from the coast inland towards the capital, San Jose, around which coffee is plentifully grown. M. Ansart states that considerable difficulties have been encountered, owing to the luxuriance of the vegetation and the volcanic nature of the range bounding the central plateau on the east, in which fissures and gorges of enormous depth were of frequent occurrence.

Wyl'd's Military Staff Map of Central Asia and Afghanistan, which has been sent to us, is an excellent photo-lithographic reproduction of Col. Walker's well-known map of Central Asia.

M. Roudaire reports favourably on the experimental borings made by him along the neck of land separating the Gulf of Gabes from the Saharan depression. Nothing but sand and soft soil were encountered down to a depth of one hundred feet. There are no rocks, and M. de Lesseps expresses himself satisfied that the construction of a canal will meet with no difficulties.

Dr. Hübbe-Schleiden's 'Ethiopen' (Hamburg, Friedrichsen), besides presenting us with full details on the trade carried on at the Gabun and elsewhere in Western Africa, contains a good deal of anthropological information. The author, who spent a couple of years in Western Africa, has made good use of his opportunities. He is an admirer of the English system of "managing" (a favourite term with him, for which he appears to have been unable to discover a German equivalent) colonies, and unsparingly exposes the shortcomings of the French, of whose "mismanagement" we have heard a good deal through Mr. J. C. B. Walker. Dr. Hübbe scoffs at the notion of opening up Africa through an international association. England would be able to achieve this task, he is sure, and Germany—perhaps. The book is well worth reading.

SOCIETIES.

ROYAL.—Feb. 6.—W. Spottiswoode, Esq., President, in the chair.—The following papers were read: 'On certain Dimensional Properties of Matter in the Gaseous State,' by Prof. O. Reynolds, and 'Absorption of Gases by Charcoal, No. II. A new Series of Equivalents or Molecules,' by Dr. A. Smith.

GEOGRAPHICAL.—Feb. 10.—Right Hon. the Earl of Dufferin, President, in the chair.—The following gentlemen were elected Fellows: Rev. J. C. May, Messrs. J. J. Carey, C. H. Eden, S. Gedge, F. W. Isaacson, G. Quin, C. E. Solomon, E. Street, R. White, A. White, and R. G. Webster.—The papers read were, 'Exploration inland from Mount Cameroons, and Journey through Congo to Makuta,' by Mr. T. J. Comber, and 'The Bamangwato Country, South Africa,' by (the late) Capt. Patterson.

GEOLOGICAL.—Feb. 5.—H. C. Sorby, Esq., President, in the chair.—Messrs. A. E. Baldwin, J. Farie, and B. N. Peach were elected Fellows.—The President announced the receipt of a legacy of 1,000*l.*, bequeathed to the Society by the late Sydney Ellis, Esq., of The Park, Nottingham.—The following communications were read: 'On the Occurrence of Pebbles with Upper-Ludlow Fossils in the Lower Carboniferous Conglomerates of North Wales,' by Messrs. A. Strahan and A. O. Walker, 'On a New Group of Pre-Cambrian Rocks (the Arvonian) in Pembrokeshire,' by Dr. H. Hicks, with an Appendix on their Microscopic Structure by Mr. T. Davies, 'On the Pre-Cambrian (Dimetian, Arvonian, and Pebidian) Rocks of Caernarvonshire and Anglesey,' by Dr. H. Hicks, with an Appendix on their Microscopic Structure by the Rev. Prof. T. G. Bonney, 'On the Quartz-felsite and Associated Rocks at the Base of the Cambrian Series in North-Western Caernarvonshire,' by the Rev. Prof. T. G. Bonney, and 'On the Metamorphic Series between Twt Hill, Caernarvon, and Port Dinorwig,' by the Rev. Prof. T. G. Bonney and Mr. F. T. S. Houghton.

SOCIETY OF ANTIQUARIES.—Feb. 5.—C. D. E. Fortnum, Esq., in the chair.—Mr. C. K. Watson, Secretary, said it was his painful duty to announce to the Society the death of one of their most valued Fellows, Mr. W. S. Walford, which had taken place that afternoon. Mr. Walford's communications on heraldry and seals, and other cognate antiquarian subjects, in the *Transactions* of this Society and in the *Journal* of the Archaeological Institute, were models and masterpieces of accurate inquiry and consummate learning.—Mr. W. H. H. Rogers communicated a paper on the Courtenay effigy at Colyton Church, Devon, which had for years been known as the effigy of Margaret Courtenay, called "little Choke-a-bone," from a tradition that she died from a fish-bone sticking in the throat. For the correct attribution Mr. Rogers was indebted to Mr. Walford, who had suggested that one of the coats behind the tomb which had been taken for Courtenay impaling France and England would prove on closer examination within a bordure. Mr. Walford's conjecture turned out correct, and the coat was

thus shown to be a Beaufort coat, and the effigy to be that of one of the three unmarried daughters (Anne, Matilda, and Eleanor) of Thomas Courtenay (ob. 1458), Earl of Devon, who married Margaret, daughter of John Beaufort, Earl of Somerset, eldest son of John of Gaunt.—Dr. Kelter communicated a paper on some remarkable tumuli in Aargau, accompanied by drawings of the objects found, viz., armlets of bronze, bronze spirals, an ornamented girdle and ear-pendants, a pair of spindle whorls, a rust-eaten two-edged sword, a broken iron crescent, an agate ring, an urn with zigzag ornaments, a pair of silver bracelets, two little bronze figures (phallic), and two curious little bronze feet for suspension, a small pin, and two rings of amber.—Mr. F. Haines communicated a paper on three New Years' Gifts Rolls of Queen Elizabeth, gifts given to her and by her on New Year's Day. The three rolls exhibited by Mr. Haines are all of them different from those printed by Nichols in his 'Progress of Queen Elizabeth.' Mr. Haines gave a history of this class of documents in successive reigns, and called attention to the items of special interest in the rolls exhibited, which were found about forty years ago in a drawer of a piece of furniture in Serle's coffee-house, at the corner of Serle Street and Portugal Street.

ROYAL SOCIETY OF LITERATURE.—Feb. 12.—Sir P. de Colquhoun, V.P., in the chair.—Mr. J. W. Redhouse read a paper 'On the History, System, and Varieties of Turkish Poetry, illustrated by Selections in the Original and in English Paraphrase.' Mr. Redhouse commenced by stating that the poetry of modern European nations, owing to the predominant study of the classical writings of Greece and Rome, is cast in one unvarying mould, with the same myths and imagery, and a similar system of rhymes and metres. Hence it differs essentially from what we find enshrined in the Sanskrit, Hebrew, Arabic, and Persian writings. The Turks, Mr. Redhouse added, have not been less successful than other Oriental peoples in the cultivation of poetry, many of their works having been studied by European writers, and notably by Von Hammer. Many, too, of the Turkish sultans, as Mahommed II., Bayazid II., Selim, and recently Abdul Aziz, have been remarkable for their poetical skill. Mr. Redhouse then read several extracts in the original Turkish, with translations in English, from Turkish poems composed by Izzet Molla, Fuad Pasha, &c., and showed clearly that the Ottoman Turks are not, as they have been sometimes, and even recently, stated to be, ignorant barbarians, devoid of intellectual culture; but, on the contrary, that they have had, before and since the foundation of their empire, a body of learned men of letters, with a voluminous literature in poetry, history, science, and fiction.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Feb. 5.—Mr. H. S. Cuming in the chair.—Mr. R. Blair exhibited a drawing of an elaborately worked helmet covering, of Roman date, discovered in the Tyne. Special examination was made of a collection of remarkable objects of small size, and which were professed to have been discovered in the excavations at the Roman station at the Lawes, South Shields. These belong to various owners, and there being some doubt of their genuineness, they were kindly collected, and sent by Mr. Blair for examination. A figure of a gorilla was carved on a small slab of jet-like substance, with the inscription, ELAIAS. Beneath a headless figure standing on its hands was "Insidiis Diaboli," while other letterings appeared on other non-descripts. A great similarity of style was observed in the workmanship of all the articles, although very diverse in design and apparent age.—The Chairman denounced almost the entire collection as modern forgeries, and his opinion was supported by the meeting.—Mr. L. Brock described a beautifully carved Roman monument, apparently sepulchral, recently discovered at Carlisle. The inscription is lost. It represents a female figure seated, with a child on her left side. She holds a circular fan,

similar to those of modern use. Above the canopy of the enclosing niche are two small lions devouring human skulls—a design of which there are several examples elsewhere, which were passed in review.—A paper by Sir L. Jarvis was read, descriptive of his mansion, Middleton Towers, near Lynn, which was followed by a second by Mr. S. Cumming on the "Beggars' Chicklet," or Clacker, being an alms-box with a noisy lid, and from which the now almost obsolete word "clack" was derived.—The proceedings were brought to a close by the reading of a paper by Dr. Harker, who described some prehistoric discoveries at Morecambe.

ARCHÆOLOGICAL INSTITUTE.—Feb. 6.—The Rev. Sir T. Baker, Bart., in the chair.—Mr. R. S. Ferguson contributed a paper upon Roman remains recently found in Carlisle, with special reference to a remarkable monumental slab discovered at Murrell Hill, near that city. This represents a female holding a fan, and seated in an alcove with a child at her side playing with a bird.—Mr. W. T. Watkin sent a paper on Roman inscriptions found in 1878, in the course of which he gave a careful account of the Palmyrene monument found at South Shields in October last.—Mr. A. Nesbitt sent some notes on horse-shoeing in Greek and Roman times.—The meeting was further indebted to Mr. Ferguson for a paper on certain sepulchral slabs in Cumberland, some of which had a pair of shears sculptured upon them, another a harp, and others a sword and chalice. The much-veiled question of the meaning of the shears excited some discussion.—Sir E. Kerrison exhibited a spear-head and sword of iron, a pair of prick-spurs, a horse-shoe and two stirrups, all found at Gold Brook, the hiding-place of Edmund, King of the East Angles, and whence he was taken by the Danes and shot with arrows in 870. The first two objects were apparently of this period, the rest being of the early part of the thirteenth century.—It was announced that the Annual Meeting of the Institute will take place this year at Taunton, under the presidency of the Bishop of Bath and Wells.

LINNEAN.—Feb. 6.—Prof. Allman, President, in the chair.—Mr. J. R. Jackson exhibited specimens from the tombs of Thebes. Among these were fruits of the Doum Palm (*Hyphane Thebaica*) and of *H. aigun*, formerly, but wrongly, described as an areca. Small berries obtained were identified as those of *Juniperus Phœnicea*.—Mr. J. G. Baker showed dried bulbs of *Buphane toxicaria*, which furnish a principal ingredient of the poison the Bushmen tip their arrows with.—Mr. W. T. Thistleton Dyer gave a description of the chief features of a new fodder grass, and he exhibited and explained a curious instrument used by the inhabitants of Borneo for weaving the fibre of *Curculigo latifolia*.—Mr. T. Christy drew attention to a sample of tea grown in Natal, and to a bottle of the milky juice of the African rubber tree as freshly drawn, corked, and immediately thereafter forwarded to this country. There nevertheless was a tendency to coagulation of the fluid.—The Rev. G. Henslow passed round for examination a specimen of a female mistletoe bearing male shoots. The botanists present expressed opinion of its being an androgynous condition rather than a male parasitic on a female plant, as had been supposed.—A short paper, 'On the Systematic Position of the Genus *Sequenzia*,' was read by Dr. J. Gwyn Jeffreys.—Sir John Lubbock then read two papers on Ants, one devoted to their anatomy, the other to their habits. He finds that instead of using water for isolation, far arranged with the hair-points downwards better answers the purpose, and he recommends this plan to be tried by parties resident in hot countries where ants are troublesome. Contrary to what has been stated, the workers (besides the queen) occasionally lay eggs, and these always produce males. Ants possess domestic servants, a curious blind beetle, Claviger, residing in some nests, though the ants are not

all on a level of intelligence sufficient to keep Clavigers. Sir John has two queens of *Formica fusca*, five years old and in good health, and also workers of different species some four years in his possession. Though previously he has shown instances of ants using their friends badly, yet to their credit he said that ants of the same nest never quarrel nor are ill tempered among themselves. An instance was given of an ant without antennae losing her way, being attacked by an enemy, and afterwards tenderly relieved by a good Samaritan. From the experiments recorded it would seem that ants recognize fellows of the same nest, but where, as in some cases, there are 100,000 individuals, it appears incredible they should recognize each other at sight, nor is it likely that peculiarities pertain to those of each nest. Have they signs or password? Endeavouring to throw light on this difficult question, Sir John experimented on the pupæ. Although certain species are deadly enemies, yet their larvæ if transferred to one another's nests will be taken care of as if their own. In ant warfare sex is no protection, but the young are spared. Now if the recognition were effected by signal or password, the larvæ or pupæ would not be intelligent enough to appreciate and remember this, and on being returned to former nest when full grown would carry the signal of the wrong nest. The results of several experiments on *Formica fusca* and *Lasius niger* were, among others, that thirty-two ants transferred from their nests as pupæ, and again when older returned to their own nests, were all amicably received, from which it may be inferred no password obtains. These last observations, though interesting, require additional information and crucial experiment.

ZOOLOGICAL.—Feb. 4.—Dr. Günther, V.P., in the chair.—The Secretary read a Report on the additions to the Menagerie during January, and called special attention to a Bar-winged Rail (*Rallina pacilioptera*, Hartlaub) from the Fiji Islands, and to a young male Giraffe (*Camelopardalis giraffa*).—Mr. Slater exhibited and made remarks on a specimen of a Curassow, belonging to the Royal Museum of Copenhagen, which Prof. Reinhardt had proposed to refer to a new species (*Mitua salvinii*).—Mr. R. B. Sharpe exhibited a series of Bulwer's Pheasant (*Lophophanes bulweri*), from the Lawas River, North-west Borneo, collected by Mr. W. H. Treacher, Acting Governor of Labuan.—Communications and letters were read: from Prof. A. H. Garrod, on certain points in the anatomy of the Hoatzin (*Opisthocomus cristatus*),—by Mr. Slater, on the breeding of the Argus Pheasant and other Phasianide in the Society's Gardens,—from the Rev. O. P. Cambridge, on a new genus and species of Spiders, proposed to be called *Frititia Mulleri*,—by Mr. W. Otley, the first part of a series of observations on the structure of the eye-muscles in the Mammalia,—from Mr. O. Salvin, on some birds transmitted by the Rev. T. Powell from the Samoan Islands, amongst which were two new species, proposed to be called *Pinarolestes Powellii* and *Fregetta maestissima*,—from Mr. W. H. Dall, on the use of the generic name *Gouldia* in Zoology,—by Mr. G. A. Shaw, on four species of Lemurs, specimens of which had been brought alive to England in 1878, from the province of Betsileo, in Central Madagascar,—from Mr. F. Moore on some new Asiatic Diurnal Lepidoptera,—and by Dr. A. Günther, on the characters of a new Rodent from Medellín, U.S. of Columbia, for which the name *Thrinacosud albicauda* was proposed.

CHEMICAL.—Feb. 6.—Dr. Gladstone, President, in the chair.—This meeting was occupied by the discussion 'On the Processes for determining the Organic Purity of Potable Waters,' a paper read by Prof. Tidy some time since.—Dr. Frankland opened the discussion and criticized at some length the objections urged by Prof. Tidy against his method of estimating the carbon and nitrogen in a water residue by combustion. The discussion was continued by Mr. Wanklyn, Mr. Kingzett,

Prof. Bischof, Dr. Voelcker, Mr. Grosjean, Dr. Dupré, Mr. W. Thorp, and Dr. Hake. Prof. Tidy briefly replied.

SOCIETY OF ARTS.—Feb. 10.—B. F. Cobb, Esq., in the chair.—The second and concluding lecture of his course 'On Putrefactive Changes' was delivered by Dr. B. W. Richardson.

Feb. 12.—Prof. Roscoe in the chair.—Twelve candidates were proposed for election as Members.—A paper 'On an Application of the Bessemer Process to the Reduction of Metallic Sulphides' was read by Mr. J. Holloway.

PHYSICAL.—Feb. 8.—Annual Meeting.—Prof. W. G. Adams, President, in the chair.—The President read the Report of the Council, which showed that the papers had been more numerous during the past than any previous year, and that their value and interest had been well sustained. A copy of the collected papers of the late Sir C. Wheatstone was laid on the table, and the work will shortly be issued to the members of the Society. The President then gave a brief review of the physical work of the past year, dwelling more especially on the papers read at the meetings. The following were elected as Council and Officers for the ensuing year: President, Prof. W. G. Adams; Vice-Presidents, Prof. G. C. Foster, Prof. R. B. Clifton, Lord Rayleigh, Dr. S. Spottiswoode, and Sir W. Thomson; Secretaries, Prof. A. W. Reinold and W. Chandler Roberts; Treasurer, Dr. E. Atkinson; Demonstrator, Prof. F. Guthrie; Other Members of Council, Capt. W. de W. Abney, Dr. Warren De La Rue, Major E. R. Festing, Prof. Fuller, Dr. Huggins, Prof. A. B. W. Kennedy, Prof. McLeod, the Earl of Rosse, Mr. G. J. Stoney, and Dr. Wormell; Honorary Members, Prof. G. R. Kirchhoff and Dr. J. Plateau.—The meeting was then resolved into an ordinary one, and Dr. O. J. Lodge read a short paper on a method of calculating the curve of temperature in a rod along which heat is being conducted.—Mr. Shoolbred gave an account of electric lighting, illustrated by diagrams of the most recent magneto- and dynamo-electric machines and examples of the lamps in vogue.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal College of Surgeons, 4.—'Evolution of the Vertebrata,' Prof. W. K. Parker.
- London Institution, 5.—'The History of the Ironclad,' Mr. F. J. Palmer.
- Society of Arts, 8.—'Dwelling Houses, their Sanitary Construction and Arrangements,' Lecture I, Dr. W. H. Corfield (Cantor Lecture).
- Victoria Institute, 8.—'Topography of the Sinitic Peninsula,' Rev. F. W. Holland.
- Medical, 8.—'Excessive Rolling in Ships, its Causes, Consequences, and Cures,' Vice-Admiral E. G. Fishbourne.
- Tues.** Royal Institution, 3.—'Animal Development,' Prof. E. A. Schaffer.
- Statistical, 7.—'Finances of the World, Past and Present,' Part II, Mr. C. Walford.
- Colonial Institute, 8.—'South Africa,' Mr. J. Noble.
- Civil Engineers, 8.—'Construction of Heavy Ordnance,' Mr. A. J. Loderidge.
- Zoological, 8.—'Note on *Pachyophila teterodes*, Peale, with Description of a supposed new species,' Mr. S. L. Layard.
- 'New Species of Chamæleons from Madagascar,' Dr. A. Günther; 'Collection of Mollusca from Japan,' Mr. E. A. Smith.
- Wed.** Royal College of Surgeons, 4.—'Evolution of the Vertebrata,' Prof. W. K. Parker.
- London Institution, 5.—'Modern Holland,' Lord Reay.
- Meteorological, 7.—'Diurnal Variations of the Barometric Pressure in the British Isles,' Mr. F. Chamberlain; 'Standard Oyster Siphon Barometer,' Mr. F. Bogen; 'Relation existing between the Duration of Sunshine, the Amount of Solar Radiation, and the Temperature indicated by the Black Bulb Thermometer in Vacuo,' Mr. G. M. Whipple; 'Results of Meteorological Observations made at Buenos Ayres,' Mr. W. E. Tripp.
- Royal Academy, 8.—'Demonstrations,' Mr. J. Marshall.
- Society of Arts, 8.—'Turkish Resources and their Ready Development,' Mr. J. L. Madding.
- British Archaeological Association, 8.—'Recently Discovered Roman Villa at Ithoen Abbas,' Rev. G. Collier; 'Surleigh House,' Mr. G. Patrick.
- Thurs.** Royal Institution, 3.—'Sound,' Prof. Tyndall.
- London Institution, 7.—'Fixed Water,' Prof. F. Guthrie.
- Royal Academy, 8.—'Architecture,' Mr. E. M. Barry.
- Linnean, 8.—'The Genus *Oudneya*, Brown,' Dr. H. Trimen; 'Nature of the Infusorians,' Dr. M. Masters; 'South American Genera of Plants of Uncertain Position,' Mr. J. Miers.
- Chemical, 8.—'Investigations into the Action of Substances in the Saccent and Occluded Conditions, Hydrogen' (continued), Dr. Gladstone and Mr. Tribe; 'Methods of Vapour-density Determination,' Mr. F. T. Brown; 'Quantitative Burette Assay of Mercury,' Mr. G. Atwood.
- Royal, 8.—'Electrical Insulation in High Vacuum,' Mr. W. Crookes.
- Antiquaries, 8.—'Report on the Hunebeds of Drenthe, Netherlands,' Rev. W. C. Lukis; 'Discussion on "Ancient Monuments Bill,"
- Fri.** Royal College of Surgeons, 4.—'Evolution of the Vertebrata,' Prof. W. K. Parker.
- Philological, 8.—'Contributions to Old-English Philology,' Mr. H. Sweet.
- Royal Academy, 8.—'Demonstrations,' Mr. J. Marshall.
- Royal Institution, 9.—'A New Chemical Industry,' Prof. Roscoe.

Sat. Royal Institution, 8.—'Lectures,' Mr. H. W. Macan.
— Physical, 8.—'Current Regulator,' Dr. C. W. Siemens; 'New Theory of Terrestrial Magnetism,' Prof. Ayrton and Perry;
— Botanic, 3½.—Election of Fellows.

Scientific Gossip.

THE weather during the last month has been remarkably unfavourable for astronomical observations, owing to the persistent cloudiness which has characterized it. Hence, probably, it is that no further news has reached us respecting the small periodical comet of Brorsen since its redetection by Dr. Tempel, on January 14th. He himself, writing to the *Astronomische Nachrichten*, under date January 30th, states that the cloudy weather prevented his obtaining another observation. In the coming week, owing to the absence of moonlight, and the comet acquiring a higher northern declination, there will be a fair chance of observing it in these latitudes, if the weather be favourable. It will be in the constellation Cetus, and set about two hours after the sun, the places, from Schulze's ephemeris, being as follows:—

Date	R.A. h. m.	N.P.D.
Feb. 17	0.56	104° 37'
" 19	0.32	105° 28'
" 21	0.37	105° 17'
" 23	0.43	104° 5'

REPORTS from America of the search for the so-called Biela-comet meteors, about the 27th of November last, seem to show that there were few to be seen, the cause probably arising from the fact, mentioned in the *Athenæum* of December 21st, that the earth on that occasion was passing through the comet's orbit some time before the passage of what we may now call the *débris* of the comet itself, instead of after it, as in 1872, and cometary particles being not, at any rate as yet, diffused through any large proportion of the orbit.

THE Secretary of State for the Home Department having consulted the President of the Royal Society on the subject of colliery explosions, a committee was appointed, and that committee suggested a commission, which has been approved by the Queen, consisting of Mr. Warrington W. Smyth, F.R.S., Sir George Elliot, M.P., Mr. F. A. Abel, C.B., Mr. Thomas Burt, M.P., Mr. Robert Bellamy Clifton, F.R.S., Prof. Tyndale, F.R.S., Mr. Lindsay Wood, and Mr. W. Thomas Lewis. This commission is appointed for the purpose of inquiring and reporting whether, with respect to the influences of fluctuation of atmospheric pressure upon the issue of fire-damp from coal, to the adoption and efficient application of trustworthy indicators of the presence of fire-damp, and generally to systematic observation of the air in mines, to improved methods of ventilation and illumination, to the employment of explosive agents in the getting of minerals, and to other particulars relating to mines and mining operations, the resources of science furnish any practicable expedients that are not now in use, and are calculated to prevent the occurrence of accidents or limit their disastrous consequences.

M. CAILLIET informs the Académie des Sciences that nitrogen is compressed at first more than is in accordance with Mariotte's law, and that subsequently its compressibility decreases. Nitrogen presents this curious maximum, at about the pressure of seventy mètres of mercury.

BORAX in powder has been recently very strongly recommended for the preservation of food. M. G. Le Bon, so *Les Mondes* informs us, states that he finds meats thus preserved lose their nutritive powers, and after being eaten for a few weeks produce "troubles intestinaux." Prof. Caldwell, of the Cornell University, has obtained the most satisfactory results by using very small quantities of boracic acid for preserving milk, and *Les Mondes* states, "d'après l'expérience personnelle de M. Caldwell, n'étant pas vénéneux."

MR. DRAPER, Director of the Meteorological Observatory of the Central Park in New York, states that since 1869 there has been such a diminution in the fall of rain in that city as to seriously affect the supply of water for domestic and other uses.

THE ravages of the Phylloxera are again attracting serious attention in the vine-growing countries. The commission of the Académie des Sciences is to be revived, and a very earnest inquiry instituted. M. Carves maintains that the Phylloxera is not the cause of the death of the vine, but a fungus which plants itself on the wound made by the animal. A strong feeling now prevails that by over-production the soil of the vineyards has become impoverished, and that the alarmingly increasing spread of the Phylloxera is due to the diseased state of the vines, produced by the want of healthful nourishment and consequent low life of the plant.

TECHNICAL education, as contemplated by the City Companies, is making a small advance. The Assistant-Secretary of the Society of Arts informs the Science and Art Department that sufficient funds will be provided, by those Companies which have connected themselves with the scheme, for the payment of teachers of classes for instruction in technology, on the same scale as that on which teachers of science classes are now paid by the Department. A circular has been issued requesting that information may be furnished to the Science and Art Department of the foundation of any classes in technology, with the number of pupils attending them. Why do not the Companies endow the technical classes in connexion with University College and King's College? This would secure more effective teaching and better professors than could be provided at the proposed college at South Kensington.

THE Report of Progress, by the Secretary for Mines of Victoria, with an account of other work more or less connected with geological and mineral research in the colony, carried out under the direction of the Mineral Department during the past year, has been forwarded to us.

THE *American Journal of Science and Arts* for January gives, as its first article, Prof. Elias Loomis's 'Contributions to Meteorology,' which is of considerable interest as offering an explanation how storms may be traced across the Atlantic Ocean.

THE tenth annual Report of the United States Geological and Geographical Survey of the Territories has just been published. It is a report of the explorations made in the year 1876 by F. V. Hayden, United States geologist, a volume of 546 pages, with seventy-four plates and three large maps.

FINE ARTS

THE GROSVENOR GALLERY is NOW OPEN, with an EXHIBITION OF DRAWINGS by the OLD MASTERS and WATER-COLOUR DRAWINGS by Living Artists.—Admission, 1s. Season Tickets, 5s. Galleries lighted at dusk.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTEENTH WINTER EXHIBITION will SHORTLY CLOSE. Open from Ten till Six. Admission, 1s.; Catalogue, 6d. 5, Pall Mall East, from Ten till Five.—Admission, 1s.; Catalogue, 6d. ALFRED D. PHILLIPS, Secretary.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTEENTH WINTER EXHIBITION will SHORTLY CLOSE. 5, Pall Mall East, from Ten till Five.—Admission, 1s.; Catalogue, 6d. ALFRED D. PHILLIPS, Secretary.

NOW OPEN, the New Continental Galleries, 168, New Bond Street. EXHIBITION OF CONTINENTAL PICTURES of the Highest Class. From Ten A.M. to Six P.M.—Admission, 1s., including Catalogue.

DAVID COX'S Masterpiece, 'THE VALE OF CLWYD.'—This Picture is NOW ON VIEW for a few days at Thomas Meeson's Gallery, 7, Haymarket.—Admission on presentation of Address Card.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed, each 31 by 22 feet, with 'Dream of Pilate's Wife,' 'Solemnity of the Cross,' 'Night of the Crucifixion,' 'House of Calphurn,' &c., at the DORÉ GALLERY, 25, New Bond Street. Daily, Ten to Six.—1s.

Turner's *Liber Studiorum: a Description and a Catalogue*. By W. G. Rawlinson. (Macmillan & Co.)—This is a carefully compiled and exact account of the plates of the 'Liber Studiorum,' so useful, indeed, to collectors and dealers that they will probably want no more, and are never likely to get more, than Mr. Rawlinson has diligently gathered for them. It contains a general history of the 'Liber,' compiled from well-known sources and compactly arranged. The author is of opinion that the period of 'Liber' production does

not include the central culminating period of Turner's art—the period which gave us the 'Old Téméraire' and the 'Bay of Bala.' If by "culminating" Mr. Rawlinson means "noblest," we differ from him entirely, for we believe that this period, 1807 to 1819, was the most fortunate of all. The Catalogue proper owes much to the list published by the Burlington Club, 1872, to Mr. Halsted's notes on the Taylor collection of 'Liber' prints, which is the largest in the world, and of which notes Messrs. Christie, Manson & Woods availed themselves in the catalogue of the sale of 'Liber' in 1873. Mr. Rawlinson duly acknowledges his obligations to it, and to the notes made by John Pye on his own collection, now incorporated with others in the British Museum, with the notes of Mr. Stokes also. At the end of this volume are printed several letters by Turner and F. C. Lewis anent the 'Liber Studiorum,' its engraving, and other matters. Each entry in this Catalogue gives the date, title, publication line; describes the drawing; enumerates the states of the plate, and mentions the whereabouts of the drawing from which the mezzotint was made, wherever that has been ascertained. It was an honourable piece of homage to Turner to make this book, one which is the more creditable to the author because there has been of late an unreasonable reaction from the formerly indiscriminate praise of Turner. As to the 'Liber Studiorum' of Turner's imagining, there remains much that was beyond the aim of our author, a critical description and exact exposition and analysis of the plates, one by one, state by state; the states of these plates are, as everybody knows, mostly distinct works of art, independent of each other, often differing materially in their motives. What remains of this kind to be done is worthy of Mr. Ruskin's attention.

THE *Handbook of Drawing*, by W. Walker (Seeley, Jackson & Halliday), contains a good deal of intelligent advice clearly expressed. It touches on many subjects connected with Art, and it deals with beauty, fitness, composition, and other high topics in a better fashion than it seemed probable they could be dealt with in so small a compass. The book is popular, but it is so good that it fairly fulfils its object of instructing the tyro. The reader must not expect to learn to draw by means of this volume any more than he has a right to claim powers of criticism and analysis because he has read the chapters on the theoretical elements of art. The illustrative diagrams are admirably well suited to the purpose.

Pretty Arts for the Employment of Leisure Hours: a Book for Ladies, by E. A. Davidson (Chapman & Hall), is illustrated with numerous nicely-drawn diagrams, and it describes the processes of wood carving, fret cutting, modelling in clay and casting in plaster, drawing on wood, wood engraving, etching, lithographing, drawing from objects, toy making, and half-a-dozen more such "pretty arts." Of course no one could learn to perform any one of these things from instructions given in this or any other book; and although ladies may get some useful hints from Mr. Davidson, they must besides work hard. To learn how to etch from eight pages of printed counsel is out of the question; but the beginner in etching may be warned against some errors by even so small an amount of advice as these pages contain.

Dress. By Mrs. Oliphant. (Macmillan & Co.)—This book is a member of the "Art at Home Series." This volume has the flippancy and "smartness" of more than one of the series: it has also a good deal of the common sense and pointedness of others. Mrs. Oliphant displays hardihood in her account of modern male costumes, and here and there good taste of so very ordinary a sort that the reader wonders why the book exists. One of the touches, which must be meant for a joke, is that involved in a question, "Does any man in London, except Mr. Carlyle, wear a wideawake?" or rather, to use Mrs. Oliphant's language on p. 74, "emancipate himself from the hat of the nineteenth century?"

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An Introduction to the Study of Painted Glass. By A. A. (Rivingtons).—The author of this little book has produced an intelligible and neat sketch of the history of the art in question. In the main, he sits at the feet of that very clever amateur and excellent draughtsman, the late Mr. Winston, and he enumerates a large proportion of the more important modern pictures in glass; but that he has not yet risen to heights of criticism may be understood when we say that he applies the term "archaic" to the art of Mr. Berne-Jones. His criticisms are almost invariably adapted to a very low standard, except so far as regards the mere common-sense views of the matters which come to notice. Some of our best glass painters, such as Morris & Co., who are artists of the highest stamp, get but comparatively scanty notice. The author quotes without disapproval a criticism on the Stained Glass Exhibition at South Kensington, condemning the judgment of "country clergymen, who, without any knowledge of painting, and with their eyes filled with the rude forms of the monastic period, have pronounced for what they consider a safe consistency in advocating imitations of the productions of a period when men who worked in glass knew nothing of art, and who would have been heartily glad to have done better." Would that the "country clergymen" had never done worse than this!

First Grade Model Drawing. By J. and G. Yale. (Waterston, Sons & Stewart).—This is a pamphlet containing diagrams of a primary character to illustrate the types desirable in model drawing, with principles for application in the work, and rules. The principles might be stated in a simpler and clearer manner. Below each type is a space of paper to receive the student's copy. The authors propose to teach model drawing by types in the flat, not from actual objects. This appears to us a fallacious notion; it is opposed to the principle of the study.

THE GROSVENOR GALLERY EXHIBITION.

(Fourth and Concluding Notice.)

A Boor (No. 341) is more like the work of Daunt than of Van der Velde: compare this instance with No. 358, an Italian Landscape, a genuine A. Van der Velde belonging to Mr. Robinson. Mr. Malcolm's Study of a Fisherman (356) seems to us to be by Jan Van der Velde rather than his namesake, if not relation, Adrian. It is neat and rather dry, and the forms are meagre. What is called Design for Carving (350) is really a sketch by W. Van der Velde the younger, from the quarter of a Dutch ship, and its encrusted boss-like balcony stuck like a huge whelk on the angle of her stern, with shutters to the port-holes, and richly carved with foliage, flowers, and figures, all admirably touched with a pen in sepia. The finest part is the ship's counter and planking below the balcony, a perfect piece of firm and free handling. Another beautiful work by the same is Sea-piece, Fleet (355), which belonged to W. Esdaile, and seems instinct with the brisk motion of the sea and craft in a sharp breeze; we seldom find water drawn so deftly as in this brilliant instance.

G. Dou's Half-length Study of a Man (357) leaning back against a wall, his face seen from below, is a perfect piece of foreshortening, worthy of his skilful hands, and as such a curious piece of study. The same artist's Study of a Lady seated at a Harpsichord (361) has suffered a good deal, and seems to have been washed out, but it is spirited, refined, and wonderfully careful; the learned and intelligent drawing of the instrument proves how unjust have been the criticisms which described Dou as a mere labouring drudge in art. The truth is his neat and precise touch has been surpassed by M. Meissonier alone. We do not know who executed the View of the Bosphorus (367), but are certain that Hollar had nothing to do with it. Lucas Van Leyden's Martyrdom of St. Andrew (670), if it was ever his, has been hidden by retouching. Mr. Malcolm's Portrait of an Aged Monk (629) reminds us of Hugo Van der Goes

rather than of J. Van Eyck, to whom it is attributed. It is, at any rate, a fine and careful study. Mr. Poynter's very interesting Water Mills (632), ascribed, and probably rightly, to P. Breughel, is the last we can mention of the drawings of the Low Country schools.

The next subjects are German, a category of which we have already had one or two specimens. This collection comprises more than one "Albert Dürer" and "Hans Holbein" which it is impossible to accept. For examples, let the student consider if Design for a Lamp (566) does not look more like the work of Aldegrever than Holbein; the Two Whole-length Figures of Ladies (567) and Portrait Head (568) are hardly by Holbein; whereas Pieta (579), or rather a design for a sketch from a tomb dated "1530," looks more like this master's work. The authorship of Design for a Dagger-Sheath, representing a Battle, (581) is a problem which is not solved by asking who else was capable of anything so beautiful, spontaneous, spirited, well composed, so full of passion and incident, so varied and so fine than Holbein, to whom it is attributed here. The suggestion is well supported by the strong resemblance of the work to the wonderful 'Combat of Lansquenets,' which is in the Museum at Basle. The visitor who has not studied this drawing has missed one of the finest things in existence. Every artist sees that it is not, properly speaking, a design for, but really representation of, a dagger. It shows troops, doubtless Swiss and Austrian, fighting on ice; a bull's-head banner declares the Canton of Uri to be engaged in the battle: the use of a lens reveals no end of spirit, incidents, and character in this remarkable work. On our left warriors are putting on skates, in front other soldiers thrust at each other with swords, lances, daggers, and knives; here two are wrestling in fight, there one has fallen and is stabbed, there a fellow runs with a bundle of spears. Surprising in spirit and finish as this drawing is, we fancy there are signs of an older, less steady, and less perfectly firm touch than Holbein's in some of the details. The observer who is himself a draughtsman will, when using a lens, detect more than one weak, wavering, and even doubled line in the drawing of the figures, elegant and complete as they are. These knights armed cap-a-pie are not quite an inch high, minute warriors, whose very armour-joints, helmets, crests, and weapons are delineated with surpassing skill, and perfect taste!

The "Albert Dürers" here are not less open to question than the "Holbeins" and they differ still more the one from the other. Let us take them in the order of the Catalogue. Nothing but a printer's or scribe's error can account for the ascription of A Stag's Head and Antlers (582) to Dürer; it is innocent of foreshortening. Thoroughly genuine is Una Urlana Windisch (583), the famous drawing of a laughing woman's face, belonging to Mr. A. Seymour; it deserves a better place. Why is Madonna and Child and St. Elizabeth (584) hung here? It is a bad copy of the print by Dürer. It will be hard to maintain that Apollo, design for a Fountain, (586) is a Dürer; but it is a very interesting and spirited drawing. The elements of a Sheet of Two Studies from the Life (587) are very delicate and fine, and Dürer's Crucifixion (596) is not even by an artist, much less by Dürer; and it is chiefly remarkable for crass ignorance of articulations of the human skeleton, blindness to the perspective of architecture. The Assumption of the Virgin (597) recalls Dürer to Mr. Robinson, not to us. Why is the Head of a Youth (598) called a Dürer? The Portrait of a Young Man, numbered 599, was in that curious artistic "find," the collection of Mr. Hugh Howard; it seems to have improved since it was disinterred. It is remarkable how often drawings improve by keeping. The Winged Helmet surmounting a Shield (600) was not seriously sent here as Dürer's autograph: it differs from the print. A Knight and a Lady standing (1) on a Lion and a Dog (601), a design for or a sketch from a tomb, is very fine and good, marked by great spirit in the

figures, very excellent draughtsmanship in the limbs. Study of a Man's Head (602), although marked with "A" and "D," is a very doubtful "Dürer." Admitting the rare spirit and beauty of the subjects in Sheet containing Two Designs for the Front and Back of an embossed Steel Saddle-Bow (608), we have failed to discover grounds for ascribing it to Dürer. We have from Mr. Poynter's collection a very fine Original Drawing for the Gryphon which heads the Triumph of Maximilian (569), by H. Burgmair. Head and Bust of a Woman (589), said to be a portrait of Dürer's wife, is not like a Dürer, though it may resemble the famous termagant. Our Saviour bound to the Column (590) may, without a double entendre, be described as not in a condition favourable to the belief in its genuineness. The Design for the Head of a Crozier (609), a very improbable title, and which represents a crook, may be by Martin Schöngauer, though to our eyes it is rather less German than his work. At any rate, it is a lovely and complete drawing, probably from sculpture in metal; most admirable are the figures within the crook and the tabernacle work below. Three Studies of Insects (617) are marvellously modelled and finished. There is a modern look about the Portrait of a Woman (627), ascribed to I. Van Mecheln, and Portrait of a Woman (628), which bears the name of M. Wohlgemuth.

A group of French drawings, including several admirable Claudes, ought not to be overlooked. First in order is Landscape, with Cattle in the Foreground (423), in which, under a group of trees of abundant foliage, a number of cattle go slowly by the bank of a river; a fine idyl by the last of the true old masters. The good example called Landscape (425) will not escape the student, who will be even better rewarded by Landscape, Hunting the Stag (426), a study of composition with the dominant element, a huge and lofty elm, in the centre; there is a vista of a deep rocky valley in front, huntsmen are in the middle distance. Some other designs exhibit Claude's partiality for the reverse mode of composition, in which the dominant element occurs in duplicate, a mass of trees, rocks, water or clouds being on each side of the view, and a large vista appearing in the middle, thus leaving an open centre in the picture; this arrangement is, of course, opposed to the other, where the centre is closed by trees or what not. Claude's compositions rarely depart from one or other of these primitive modes of arrangement, and his practice in this respect, and his skill in varying the details are amply illustrated here. A Classical Landscape (429) affords an example of the freshness of many works of Claude, although every genuine one must be nearly two centuries old, for Claude died in 1682. This one is of fine quality. No. 437, Sunset Study, has great interest because it is a sketch of the design for the famous 'Embarkation of the Queen of Sheba,' in the National Gallery. It came from Mr. Holford's noble collection, and is such a painted poem as might have inspired Keats himself, by its motive if not by its too evident artificiality. Not inferior to the last is Mr. Robinson's fine Sea-Coast Scene (436), representing the landing of Aeneas in Italy, and containing a most graceful and complex group of trees in the left centre of the design, near the sands where the traveller is coming to land. A fortified city is on our left on a height. The execution of this drawing is exceptionally delicate and careful, the design lacks nothing that the inspiration of Claude could impart. A Landscape (442), belonging to the Earl of Warwick, is an elaborate and highly scientific example of Claude's art, and gives a vast view of a shallow valley, with trees to left and right; the vista between them is instinct with the highest poetry, very solemn and lovely, most carefully composed, and an admirable instance of the art of balancing parts, and of gracefully arranging the lines of the country and the clouds, all of which lead the eye insensibly to the heart of the design. It has a group of trees in the middle, and thus illustrates what was said above about Claude's modes of dealing with masses. A horseman is in the

centre. A class of designs containing central groups may be seen in No. 436, *Sea-Coast Scene*; No. 433, *Landscape, with Archers Shooting*; No. 435, *Landscape on the Sea-shore*; No. 430, *Landscape, Entrance to a Wood* (this is a very fine work, highly impressive and beautiful); No. 427, *Study of a Tree*, a marked example. Illustrations of the reverse mode of composition, which prescribed the use of wing groups or masses occur in No. 425, *Landscape, Classical Composition*; No. 429, *Classical Landscape seen under an Evening Effect*; No. 431, *The Repose in Egypt*; No. 437, *Sunset Study*, before named; and No. 442, *Landscape*, as above. Among other admirable Claudes let the visitor look at Mr. Russell's *Study of a Tree* (451) showing a fine mass of foliage.

There are some capital old French drawings here, including characteristic examples of the skilful prose manner of Daniel Dumoustier; see *Portrait of Cardinal Clementi Dolera* (450), the withered features of a cautious old priest, crenellated like a medlar. To the same artist belong the excellent *Portrait of Pierre Dumoustier* (475) and the *Study of the Head of an Old Man* (469). These instances are noteworthy for comparison with the works of Pierre Dumoustier himself, as instanced by *Portrait of a Man* (467), a representative example of the elder member of the family of Dumoustier. Thanks to M. Reiset, the history of the authors of a very numerous class of drawings has become much clearer than before. We think *A Man's Head* (470) a questionable D. Dumoustier, "le plus excellent crayonneur de l'Europe," "peintre et valet de chambre du roi." There were eight artists of this name in four generations.—Ascribed to Watteau is a charming study in red chalk of the elastic figure of a girl, No. 455, to which, as she waits by a fence, is given the name of *Expectation*. It recalls Lancret rather than Watteau; compare it with Mr. Seymour Haden's undoubted Lancret, *Study of Two Figures* (458), or with any of Miss James's drawings by Watteau which were recently in the Bethnal Green Museum. A genuine Watteau is *Ornamental Water and an Avenue of Trees* (459), a rather conventional vista of wood, water, and rocks, apparently designed for a stage scene; a ladder leans against a tall tree. With all its formality, it is a charming "tea-cup idyl."

Among nondescript or omitted drawings may be named Mr. Seymour's capital old Flemish head of *Catherine Bourgeois* (465), by Johannes Antiquus, as well worth studying; Mr. Holford's Velasquez, *Design for a Ceiling* (463), of extremely ornate and magnificent character, comprising Amorini bearing aloft a portrait of an Infanta; the Earl of Warwick's *Ornamental Design for a Frieze* (504), which comprises unicorns, lions, and foliage, and is strikingly vigorous. Admirable is Mr. Robinson's *Design for a Silver Ewer* (505), a masterpiece of its kind. Both these designs bear the name of Giulio Romano. We are willing to accept Mr. Robinson's capital *Design for a Silver Sceptre* (506) as by Cellini, although it was formerly ascribed to Romano, and its style looks like that of the artist of the above-named two designs, said to be Romano, and it is more Roman, less fanciful and bizarre than Cellini's.

Little space is left for describing the numerous drawings by Ingres which are a distinct feature in this exhibition, by far the richest collection which has yet been formed, and amply sufficient to illustrate the powers of one who was beyond question the best imitator of an old master that we know. It is the less needful that we should consider these works at length because they are all genuine. They include studies of the "life" made for many of the best known pictures of the famous Frenchman; see *Study for the Fornarina* (633), the unpleasant picture called 'Raphael and the Fornarina'; the primary design for the 'Romulus'; which is in the *École des Beaux-Arts*, is here, No. 636; fragments from the materials of 'The Apotheosis of Homer' (640), the 'Martyrdom of St. Symphorien' (639 and 641), 'The Golden Age' (643, 644, 645); a delicate and elaborate

study of drapery for one of the angels in 'The Vow of Louis XIII.' (647); *Study for Stratonice* (654), made for the important picture of that name which belongs to the Duc d'Aumale; *Study for Venus Anadyomene* (655), an interesting sketch in pencil for the admirable portrait of M. Bertin aîné, and numerous other portraits. Especially to be noticed is that stringent personal satire known in Paris as *King Midas* (667).

The West Gallery contains a large and select collection of water-colour drawings by living artists, all the more beautiful and genuine of which have been already described in our notices of the exhibitions in which they originally appeared. We need not return to these except to enumerate the more valuable among them. A still greater number are less precious, and no doubt appear here because they represent popular rather than admirable artists. If such be the case is not this a departure from a fundamental rule of this exhibition? Of the best drawings let the student select as examples Mr. Poynter's *Venus and Esculapinus* (794); Mrs. Allingham's *The Brown Girl* (816); Mr. F. Powell's *Grey Day at Sea* (828) and *Misty Morning* (832); Mr. Alma Tadema's *An Interesting Scroll* (830); Mr. Hine's *On the Downs, near Lewes* (865); Mr. S. Palmer's *Memories of Pompeii* (881) and *The Golden Hour* (882); Mr. Goodwin's *Verona* (889) and *Abingdon Churchyard* (891); Mr. G. Fripp's *Reed Cutters* (902); Mr. Boyce's *Binsley* (903) and *Old Barn at Whitchurch* (911); Mr. A. D. Fripp's *Dorsetshire Shepherd Boy* (926); Mr. Dodgson's *Grey-hooded Even* (929); any one or more of Mr. A. W. Hunt's brilliant, pure, and learned landscapes (954-970), which are among the most original of modern pictures of this class, and form a test of taste and knowledge; Mr. Poole's *Alastor* (987); Mr. W. Crane's *A Derbyshire Clough* (1036) and "Where the nibbling Flocks do Stray" (1041).

ART COPYRIGHT.

II.

In the former article it was shown how the law became so shaped that the very existence of copyright in works of graphic art (other than those executed on commission) was made dependent upon a written contract executed at or before the first sale of such works. We now propose briefly to review some of the evils that have arisen from this state of the law, and to consider the various suggestions made for its amendment. It might at first sight be reasonably expected that if artists are so deeply interested in the control of the reproduction of their work, they would take the necessary steps to secure their copyright. It would appear, however, that this is not the case.

Our readers may remember that in the spring of 1876 a Royal Commission was appointed to inquire and report on the laws relating to Home, Colonial, and International Copyright. The members of this Commission seem to have been selected principally with a view to dealing with copyright in books, musical compositions, dramatic pieces, and lectures, as no one of them was in any way professionally connected with the fine arts. They, however, considered this subject as falling within the terms of their commission, and proceeded to examine into and report upon it accordingly.

Since our last issue the memorial presented to Her Majesty's Government by the Royal Academy of Arts, on the subject of the recommendations on artistic copyright contained in the Report of this Commission, has been printed. As this sets out the principal recommendations of the Commission and the views of the artists, we shall not have to state the questions at issue at any length.

From the minutes of evidence taken before the Commissioners, it would appear that although art publishers invariably buy the copyright in pictures they wish to engrave, not one private purchaser in a hundred knows or cares anything about it. If, however, it is mentioned by the artist, and a formal and stamped agreement is produced for signature, the purchaser thinks that something of value is being reserved, and hesitates to complete the pur-

chase. The struggling artist, whose means of subsistence too often depend upon the ready sale of his picture, dares not run the risk for the sake of retaining a copyright the value of which is purely speculative; and it seems that even painters of assured position feel such difficulty in broaching the subject, that they prefer to sell their works through dealers, from whom they can easily get the necessary contract for reserving their copyright. The result is that the purchaser often buys, at a price increased by the dealer's profit, that which he would have been unwilling to buy direct from the artist, namely, the picture without the copyright. Nor is it in England alone that the painter feels it to be a hardship that the protection of his design should be dependent on his obtaining a special concession by contract with the purchaser.

The point was much dwelt upon at the Art Congress that met at Antwerp in 1861, and again at the meeting of 1877, in honour of the third centenary of Rubens, where, in a mixed assembly of artists, legislators, writers, and scientific men of every European nation, it was resolved almost unanimously that, in the absence of stipulation, the possession of a work of art should not carry with it the right of reproduction. This proposition has just been re-affirmed at the International Congress at Paris, where it received the warm support of M. Meissonier. His speech is much too long to quote at length, but the following extract is from a characteristic passage on the relations between painter and purchaser. M. Meissonier says:—

"Ne nous demandez donc pas de faire un contrat: si c'est chose impossible pour ceux qui ont le rare bonheur de voir leurs œuvres recherchées, jugez combien ce n'est plus encore pour ceux d'entre nous qui, plus jeunes ou moins heureux, ne sont pas toujours sûrs de recueillir le fruit de leur travail. Quand l'amateur entre chez eux, mais c'est la Providence! Croyez-vous qu'ils pourront lui dire d'aller chez un notaire? Cette Providence est peut-être un hasard, un caprice; il faut la traiter comme l'occasion et la saisir; elle pourrait s'envoler en allant chez le notaire, même pendant que le pauvre artiste lui présenterait le papier et la plume. Faites donc que la cession de notre œuvre, en n'étant obligée à aucune formalité, ne donne à celui qui en devient possesseur que le droit absolu de propriété sur la chose intrinsèque, qu'il en jouisse comme il l'entendra, la montrant ou la cachant à son gré."

By the German law, since January, 1876, the sale of a work of art does not give the purchaser the right of reproduction.

To return to the Royal Commission. The evidence further shows that, in the case of works executed on commission, where the copyright is vested in the commissioner by the mere action of law and without any contract, the latter cares so little for the copyright that he takes no steps to protect it by registration, and on subsequent sale of his picture rarely assigns it. The result is that many valuable copyrights are lost or vested in persons who have no interest in them. It is easy to see the opportunity offered by this state of things to copyists and imitators, nor are they slow to take advantage of it. We are told of the register being searched by the unscrupulous that it might be ascertained what works could be copied with impunity, and it appears that the genuine work of one well-known member of the Royal Academy was received at a sale by auction with suspicion and sold at a depreciated price by reason of the number of spurious imitations of his work which were known to be in the market.

A perusal of the evidence in *extenso* leads to the conclusion that, after seventeen years' experience, artists feel they morally cannot, and in fact do not, comply with the provision of the Act of 1862, which makes a written contract at or before the first sale of a work of art a condition precedent to copyright; and that from this cause many copyrights are lost. The loss of copyright encourages the production of spurious imitations, and copies at once injurious to the reputation of the artist and fruitful in fraud on the public.

It would seem to be admitted on all hands that contract cannot, or will not, be entered into; and the main question which Parliament will soon have to determine is, To whom, in the absence of agreement, shall copyright be given?

The Commissioners, after referring to the difficulties with regard to portraits and replicas, to which we have already alluded, say:—"Upon the whole, the majority of us have arrived at the conclusion that in the absence of a written agreement to the contrary, the copyright in a picture should belong to the purchaser, or the person for whom it is painted, and follow the ownership of the picture."

The artists, however, say that the copyright should be theirs, for the following reasons:—

That the purchaser has all he bargained for in the undisturbed possession and enjoyment of the picture itself. That he cannot be called on to give it up for the purpose of engraving, but is free to keep it, sell it, or even destroy it if he pleases.

That the value of the copyright is contingent and prospective, and is created by and dependent on the subsequent fame of the artist, who would owe a great inducement to devote himself to elaborate and important work if the copyright in previous works were not assured to him.

That if the sale of an early work by an unknown but promising painter contributes to his rise in popularity, the purchaser is rewarded for his discrimination by a proportionate rise in the value of the work he has bought.

That if the copyright is given to the purchaser the artist has neither control over nor share in the profits of the engraving of his work, whereas if the copyright be given to the artist, the purchaser can still make his own terms for lending the picture to the engraver, and the value of the picture itself is enhanced by reason of its being engraved.

That the artist is the natural and jealous guardian of his own fame, while the possessor for the time being of a picture, who might be a trustee, a married woman, the assignee of a bankrupt, or even the committee of a lunatic, would often be unwilling to take legal proceedings for the repression of piracies and unworthy engravings.

It cannot be denied there is considerable force in some of these reasons, and if (as we gather from a memorial of the Royal Academy is the case) the artists are willing to forego their claim to make replicas, we think they have made out a strong case. This question of replicas has been a stumbling-block in the way of giving the copyright to the artist. There have been cases in which purchasers, after giving a large price for a picture supposed to be unique, have found that it was only one of a series, and not even the original.

And as this, it must be remembered that artists who have sinned in this way have generally been tempted by picture dealers, who, finding a certain work popular, will bespeak more "of the same pattern." It is well known in art circles that a dealer, now dead, used to give commissions for replicas in these very words. It must also be remembered that as far as the general public is concerned, replicas, which are after all the handiwork of the master and have their value as such, are not so mischievous as imitations and copies made by others, which, except for purposes of fraud, have no intrinsic value of their own, and it is evident that if the artist sins himself he will be keen to prevent others from so doing.

The French and Belgian artists are agreed that having sold a work of art, they should not without consent be permitted to repeat the design, "sous même forme artistique," and we think our artists must submit to a somewhat similar restriction. Translations by engraving or in a different material are, of course, not prohibited, as they tend to increase the value of the original work by making it better known.

The question of portraits need hardly create any difficulty. The Royal Commissioners have recommended that in the case of photographs taken on commission no copies should be sold or exhibited without the sanction of the person who ordered them, and a similar clause might easily be

framed to prevent the unauthorized publication of engravings, photographs, or copies of portraits.

Were the copyright given to the artist subject to these limitations, our law would be substantially in accord with the existing law in Germany and with the recommendations of the International Congress of Paris, a matter which may be of no small moment in facilitating future conventions, and it would, we think, on the whole encourage a loftier aim in art.

FIRE AT THE SOUTH KENSINGTON MUSEUM.

Manchester, Feb., 1879.

I AM glad that Mr. Allingham returns to the charge, and points out the really weak parts of the buildings of the South Kensington Museum, which were the first parts erected, nearly twenty-five years ago. The remaining portion of the "Boilers" is not safe; and the roofs of the earliest built picture galleries are not as safe as they ought to be, and it is only vigilant watching that gives them security. I did my best to get them improved, but failed. I hope the Secretary at Whitehall will be more fortunate in his endeavours. If any fire happens to these parts the Lord President is the official who will be able to explain to Parliament why they remain as they are, and say if the system of watching has been defective. The water-heating apparatus is safe. It is not worked at a high pressure, but on a low pressure system, and, except in frost, only half the number of boilers—about seven out of fifteen—is used. The kitchens are constructed of incombustible materials, except in the small roofs; and good watching would put out a fire in a few minutes if it came about. I recommend Mr. Allingham to inspect them. In all buildings strict watching and the means of extinguishing fire instantly give the best protection. But precautions are generally disregarded, as I fear was the case with the Birmingham Library. Safety from fire requires constant vigilance, and effective watching is the best and only sure preventive of mischief. A fire from self-combustion occurred in the great Exhibition of 1851, but it was extinguished *instantly*, or the whole building with its contents might have perished. I hope Mr. Allingham will keep a constant look out on the South Kensington Museum, and the public will thank him. HENRY COLE.

First-Art Gossip.

AN address to the Trustees of the British Museum, begging them to cause the Print Room to be opened to students later than is now the case, is in course of signature by the leading artists, critics, and amateurs of London. The Print Room has always been closed at 4 P.M., so that many persons cannot reach it in time, and others are compelled to leave it sooner than they wish to do. It is desired to keep the room open as long as the Reading Room. The attendants remain in the Print Room as long as their fellows remain in the Reading Room, so no extra labour would be imposed on them. We believe the officers of this department have no objection to the proposed extension of hours.

THE Clothworkers' Company have given to the School of Arts at Lambeth a sum of nearly 600*l.* per annum, to be expended at the discretion of the Director of the School. Probably a portion of this amount will be devoted to the institution of a Free Life Class, as this will be a considerable relief to the students who now defray the expense. The advantages of such an arrangement would doubtless lead to such an increase in the number of students as may necessitate the employment of additional masters.

THE Althorp pictures, lent by Earl Spencer to the South Kensington Museum, or rather selection from their number made by Mr. Poynter for the public advantage, which we described nearly two and a half years ago (*Athen.* No. 2546), are to be removed immediately from the Museum.

A CONSIDERABLE improvement has been made in the room formerly called the Lycian Saloon in

the Gallery of Antiquities, British Museum. After being shut for some time past, it has been reopened with a new arrangement of the marbles from Branchidae; the seated figures from the Sacred Way leading to the Temple of Apollo of that city are now disposed in their original order in lines on both hands of the spectator, and the effect is very happy. With these are the Harpy Tomb, other sculptures from Xanthus; terra-cotta antefixæ and vases from Marino and Idalium, placed in a case; works from Chiusi; while the much questioned terra-cotta tomb of the Etruscan and his wife, from Cervetri, removed from the outer gallery here, is in a corner of this room. In other corners are enormous earthen amphore, almost rivaling that which is in the Musée Campana of the Louvre. Here, too, are other archaic and pseudo-archaic sculptures.

THE Royal Hibernian Academy of Arts, Dublin, has issued the Report for 1877-8, which compares satisfactorily with the result of the two preceding years. The experiment of opening the exhibition on Sunday evenings was not successful, only 313 visitors availing themselves of the privilege. The purchases reached 3,320*l.* 10*s.*, as compared with 3,258*l.* 8*s.* in the previous year.

THE death of Herr E. Meyerheim is recorded as having happened at Berlin on the 18th ultimo. He was a popular painter of *genre* subjects, born in 1808.

M. GUILLAUME, the famous sculptor, who has for some time past held the post of Directeur-Général des Beaux-Arts, has resigned, to the great regret of many.

M. GEOFFROY, Directeur de l'Ecole Française Archéologique at Rome has announced to the Académie des Inscriptions the discovery near Porto d'Anzio, on the Roman coast, of a statue of a young female dressed in a long robe, of the size of life, representing probably a young priestess in one of the temples of Antium. So says the *Chronique des Arts*.

THE death of the French satirical artist, M. Daumier, author of 'Robert Macaire,' and other highly popular illustrations, is recorded as having occurred on the 10th instant. His age was sixty-nine years.

MR. C. T. NEWTON is to deliver a lecture at the Royal Academy, on the 28th inst., on the sculptures on the pediments of the Parthenon.

MR. CHARLES BARRY, the President of the Royal Institute of British Architects, has been made an Honorary Member of the Imperial and Royal Academy of Fine Arts of Vienna. Mr. T. H. Wyatt has been elected honorary Secretary of the Institute in place of the late Mr. F. P. Cockrell.

It appears that the Freemasons are endeavouring to support the pretensions of their brotherhood to a character of antiquity by promoting subscriptions for the restoration of the whole, or part of the west front, of St. Alban's Abbey. What that front will be has no little connexion with the question of what the roof of the building will be.

MUSIC

SACRED HARMONIC SOCIETY.

THERE will be always a difficulty in the periodical performance of Beethoven's 'Mount of Olives' by the Sacred Harmonic Society, owing to the mode in which the composer has taxed the powers of the soprano and the tenor in their respective parts, the latter particularly. If Miss Anna Williams had been able to appear her powerful and telling voice would have proved of great value, but her place was taken by Mrs. Osgood, whose organ was too weak to compete with the strain on the high notes. The tenor part, that of the Redeemer, is most difficult and trying, and Mr. Shakespeare, good musician as he is, could not cope with its physical calls on his organ. What little music is assigned to the bass was steadily sung by Mr. Bridson. The orchestral and choral execu-

tion was effective. In Mozart's 'Requiem,' which followed Beethoven's oratorio on the 7th inst., in Exeter Hall, the quartet of singers, Mrs. Osgood, Miss J. Elton, Messrs. Shakespeare and Bridson, did fair justice to their parts. At the next concert, on the 28th inst., Spohr's 'Last Judgment' and Mozart's 'Twelfth Mass' will be performed.

PHILHARMONIC SOCIETY.

THERE are so many agreeable reminiscences associated with the Philharmonic Society, and it has during its career done so much for art, that it would be indeed sad if by any obliviousness or neglect the principles on which the association was formed should lead to its extinction. It is affirmed that for some time past the savings of the Society have been drawn upon to sustain it. It must be remembered that the original object, when it was started in 1813, was, as stated in the prospectus, "to promote the performance in the most perfect manner possible of the best and most approved instrumental music, consisting of full pieces concertantes for not less than three principal instruments, sextets, quartets, and trios; excluding concertos, solos, and duets, and requiring that vocal music, when introduced, shall have full orchestral accompaniments and shall be subjected to the same restrictions." This rule was subsequently modified in order to allow of the introduction of concertos. For many years the Philharmonic orchestra was considered the best band in this country, although it never attained the standard of excellence of the eminent instrumental combinations of Paris, Leipzig, Vienna, &c. No restriction as to the country from which composers came was ever imposed, and whilst works of the most famous foreign musicians were selected in the schemes the productions of native talent were not neglected. Yet the manner in which the members and associates and the native solo players were chosen led to many an indignant protest, and the objections to a partial and partisan policy accompanied by nepotism have unfortunately not been removed by the departure from life of managers who profited by an exclusive system. It is therefore more necessary to say that the Philharmonic is doomed, unless a material change takes place in the Society's policy and the attempt is made to collect an orchestra in order to secure "in the most perfect manner possible" the interpretation of the instrumental imaginings of the master-minds. It has no longer any monopoly of the best band in London—competition has made that nearly impossible. Had the Philharmonic Directors altered the days of performance when the Italian Opera-houses began to absorb the Mondays as well as the ordinary Tuesdays and Saturdays of the olden period, the distinguished instrumentalists might have been retained by the Society; and even if the band must needs become a "scratch troupe," with ordinary spirit and enterprise a first-class orchestra could be engaged, and a conductor of commanding ability, having temper, *sang-froid*, and self-possession, whose moral influence with the players should be on a par with his artistic intelligence and learning. Can it be affirmed with any semblance of truth that the opening concert of the 6th inst. was of a character to secure the good word of any artist or amateur familiar with what is heard abroad? There are doubtless many eminent instrumentalists in the present band, but there is inequality in the secondary ones, and the *juste milieu* is not preserved in the proportions of the strings. With twenty-six first and second violins, assuming that they are all effective, there ought to be more violoncellos and double basses. The orchestral platform requires a steeper incline, and the executants ought to be more separated. Apart, however, from acoustical considerations, and admitting the cold correctness of the artists, were the readings of the scores of Beethoven's Symphony in B flat, No. 4, and of Bach's Suite, No. 3, in D, of such a poetic or vivid colouring as to compare with the style and ensemble which are found elsewhere? Accuracy and energy were not wanting, but for the observance of nuances, for the disentanglement of

the inner workings of the various parts, there is needed a proper conception of the scores, so as to develop the points fervidly and poetically: to beat time with a *bâton* is one thing, but to render the score intellectually significant is quite another matter. The two selected overtures were the 'Meerestille' of Mendelssohn and the 'Anacreon' of Cherubini. Madame Arabella Goddard had the good taste to resuscitate Hummel's Pianoforte Concerto in A flat, a composition full of charm, which was charmingly played. Madame Patey was the vocalist.

CRYSTAL PALACE CONCERTS.

MENDELSSOHN scholarships, like the Prix de Rome, although they entitle students to a free musical training, cannot confer the creative faculty. Perhaps in introducing Mr. F. Corder's name in the Sydenham scheme at the reopening of the Palace Concerts on the 8th, it would have been better not to have referred to his antecedents in Germany, for naturally expectations were raised which were certainly not realized. His trial piece, 'The Triumph of Spring,' a masque from the opera of the 'Morte d'Arthur,' in which, it is stated, he has set only the portions of Sir Thomas Malory's book relating to the king's death, seemed upon the face of it to be a serious affair to be seriously treated. The masque, it may be presumed, is an episode taking the place of the *divertissement* in a grand opera, but even from this point of view Mr. Corder has been more grotesque in his music than fanciful; it is assuredly difficult to depict in sweet sounds the four winds, however we may feel them, and it was impossible to make out what was Mr. Corder's compass. His setting of dews and showers succeeded by sunbeams would, as a prelude to the transformation scene of a pantomime, have met with unqualified admiration for its clever and suggestive orchestration of the comic business. The smiles called forth by this strange 'Triumph of Spring' were irresistible. The masque was altogether out of place in a Palace programme, and Mr. Corder can do better things, especially when he has efficient singers as well as instrumentalists. The great treat of the programme was a splendid execution of Beethoven's Symphony, No. 4, in B flat; in the playing of the Adagio in E flat Mr. Manns contrived to elicit the "douceur céleste" which Berlioz has ascribed to this charming movement, irresistible in its "angelic influence"; the Minuetto and Trio went with remarkable crispness. Mdlle. Janotha distinguished herself by her manual dexterity and expressive style in the playing of Schumann's patchy and fragmentary Pianoforte Concerto in a minor, a reproduction of his 'Scènes Mignonnes' in the fantasia form. The vocalists were Madame Patey and Mr. Lloyd. Herr Wagner's Tournament March and Chorus from the 'Tannhäuser' terminated a somewhat singular selection. At this afternoon's concert (Feb. 15th) Slavonian Dances for orchestra by Dvorák will be performed for the first time. The new Violin Concerto by Herr Brahms will be introduced by Herr Joachim on the 22nd inst., besides a Norwegian Rhapsody by Svendsen. Other novelties are promised, including a Concerto by Herr Scharwenka, who will play the pianoforte part. The managers of these concerts are evidently determined not to stand still.

MONDAY POPULAR CONCERTS.

As there has been of late rather a surfeit of female fiddling, which, finished and refined as it may be, still lacks the essential elements of power and breadth of style, the return of Herr Joachim, the leading representative of the grand school of violin playing based on the executive skill of a Baillet, a De Beriot, an Ernst, a Vieuxtemps, &c., was most enthusiastically greeted in St. James's Hall on the 10th inst. He took the lead in two string quartets with MM. L. Ries, Zerbin, and Piatelli as colleagues: first, in Mendelssohn's D major, Op. 44, No. 1, and lastly in Haydn's C major, Op. 64, No. 4. In these two works Herr Joachim proved that he is as masterly an in-

terpreter as ever he was of the classic composers. Improvement in his execution was scarcely possible; but delighted as his hearers, who filled every nook of the hall, were with his rich tone, his penetrating and so powerful, it was in an *adagio* in E major, extracted from the Concerto, No. 29, by the Piedmontese composer and violinist, Giovanni Viotti, that Herr Joachim proved his possession of the grace and refinement of the Italian school, as it has been exemplified by Paganini, Sivori, and recently by Signor Papini. Such playing as that of Herr Joachim, who has combined in his method the special characteristics of the French, Belgian, and Italian artists, as well as the artistic qualities of Germany, requires no inflated praise; for when it is said that he is a truly great violinist, possessing all the characteristics of the conscientious musician, as well as being the most expert of executants, the critic is merely repeating what has been acknowledged in every no less European musical capital in which the violinist has appeared. It is now some thirty-four years since he was first heard here at the Musical Union, and he has maintained his well-merited popularity. Last Monday's programme included also the able performance, although somewhat hard in touch, of Schubert's Sonata in C minor, by Fräulein Krebs, and songs by Handel and Schubert contributed by Herr Henschel, who had Sir Julius Benedict accompany him.

At the Saturday Popular Concert of the 8th inst. in a Trio in C minor, No. 1, by the late Hermann Goetz, the execution assigned to Fräulein Krebs, Madame Norman-Néruda, and Signor Piatelli, was given for the first time. It will be time enough to notice this work when it is introduced in one of the Monday programmes; but the tendency to extol composers because they are no more, at the expense of living musicians, is neither just nor politic.

Musical Gossip.

MADAME ARABELLA GODDARD will be the pianist at this afternoon's Crystal Palace Concert. Mdlle. Janotha will be the pianist at this day's Saturday Popular Concert, and on Monday Fräulein Krebs will play. Dr. Von Bülow's statement that lady pianists preponderate in London seems to be true.

MENDELSSOHN'S 'St. Paul' was performed under Mr. Barnby's direction, by the Royal Albert Hall Choral Society on the 13th inst. The announced singers were Mrs. Osgood, Miss De Fonblanque, Messrs. Vernon Rigby, Bell, Wharton, and Herr Henschel.

MISS ANNA WILLIAMS being indisposed, Miss Larkcom took the soprano part at the performance of Mendelssohn's 'Elijah,' by Mr. Carter's choir on the 6th inst., in the Royal Albert Hall, and, well acquainted herself with ability; the other singers were Madame A. Sterling (encored in the air Juliette "O rest in the Lord"), Madame Touzeau, Miss Ronayne, Messrs. Lloyd, White, Couyere, and Thurlay Beale.

MR. OSCAR BERINGER, a clever pianist, who has played at the Musical Union, had a recital in St. James's Hall on the afternoon of the 12th inst., in which he illustrated in his programme works by Schubert, Schumann, Chopin, Dr. Liszt, and by himself.

THE Thursday evening Classical Chamber Concerts at Orme Square were terminated on the 13th inst., with a programme comprising a Pianoforte and String Quartet in A flat, by Mr. Corder, Hubert H. Parry, and Schumann's Piano and String Quartet, Op. 47, in E flat. The executants were Mr. Dannreuther, Herr A. Kummer (violin), Herr C. Jung (viola), and M. Lasserre (viola cello), with Miss A. Butterworth. These agreeable and instructive performances will be resumed next November.

THE thirteenth of the London Ballad Concerts in St. James's Hall was given on the 12th inst., and their attraction is apparently undiminished. The leading singers announced continue to be Madame

Mr. Cochrane quotes extensively from Corneille and Molière. It is impossible to give a tithe of the mistakes he makes. In the

THEATRE.—**MR. HENRY IRVING SOLE LESSEE and MANAGER.**—Every Evening, at Half-past Seven, Shakspeare's Comedy of 'HAMLET.' Mr. Irving, Messrs. Forrester, Everill, F. G. Swinbourne, Elwood, Pinner, K. Bellow, Gibson, Tapping, Messrs. Cartwright, Collett, Harwood, Beaumont, Everard, S. Johnson, A. Andrews, and Mead; Miss Farnesfort, Miss Sedley, and Miss Terry. Stage Manager, Mr. H. J. Leveday; Acting Manager, John Stocker. Box Office open Ten to Five. Carriages at Eleven.

The Théâtre Français in the Reign of Louis XV.
By Alexander Baillie Cochrane, M.P.
(Hurst & Blackett.)

many works of importance have been given the world as the results of the leisure of men

famous address of Pauline to Sévère, asking him to pardon Polyeucte, the two lines,

C'est beaucoup qu'une femme autrefois tant aimée
Doive à votre grand cœur ce qu'elle a de plus cher,
are spoiled by the substitution of the word "donne" for *doive*. In the soliloquy of Polyeucte before he is led to death, the words

Honteux attachemens de la chair et du monde
become "Heureux attachemens," and the line
Allez, honneurs, plaisirs qui me livrez la guerre,
reads

Allez, bonheur plaisirs, qui me livrez la guerre.
Molière fares equally badly. In a quotation of ten lines there are seven mistakes, one of them the substitution of the word "souffle" for *souffre* in the phrase "souffre que j'espère."

Much of the information Mr. Cochrane supplies is derived from Mdlle. Clairon's memoirs of herself, edited by Andrieux for the "Collection des Mémoires sur l'Art Dramatique." It is perhaps pardonable that when Mr. Cochrane makes Mdlle. Clairon speak he puts in her mouth the words written of her by Andrieux. Here is a specimen how closely the original is followed. Addressing a young pupil, Mdlle. Clairon says:—

"Never forget the importance of every movement. The Athenian orator insisted on action as absolutely essential; for when eloquence is deficient in suitable action, words lose their power and their charm. If this is true as regards the orator, it is still more so for the actor. The orator speaks for himself, but the actor has to represent another person and portray every emotion. He must, therefore, have his imagination always under his control; he is not permitted to invent; he has to remember that he is performing, as it were, a part for another, and yet to do it so earnestly as to almost lose sight of his own identity."—P. 138.

In the notice by Andrieux preliminary to Mdlle. Clairon's memoirs of herself are the following words:—

"On sait quelle importance l'orateur athénien mettait à la partie de l'éloquence qu'on appelle l'action; c'est-à-dire aux gestes, aux regards, au mouvement de la physionomie, à tout l'extérieur de celui qui parle: sans l'action, en effet, les paroles perdent tout leur charme et tout leur pouvoir; mais l'action du comédien est plus étendue et plus difficile encore que celle de l'orateur; il a bien plus à travailler sur ses gestes, sur ses mouvemens, sur tout lui-même; l'orateur parle en son nom, le comédien fait parler, agir et vivre en lui un autre homme; l'orateur se montre à découvert, le comédien doit se cacher pour ne montrer que le personnage."—Notice sur Mdlle. Clairon, p. 15.

Such instances of resemblance are numerous. If in the book Mr. Cochrane undertakes the rehabilitation of a woman who was grossly libelled and was probably better than the reputation she won, he is less kind to her in the supplement. What Mdlle. Clairon's reputation was is shown by the story told concerning her. When committed to the prison of For-Évêque on a charge which did her, in fact, much honour, she is reported to have said to the officer who received her in charge that she submitted to force, but that her honour remained intact, and that the king himself could not injure her in that. "Ah, vous avez raison, mademoiselle," the officer is said to have exclaimed. "Où il n'y a rien, le roi perd ses droits." The "Reflections" of Mdlle. Clairon given in the Appendix are sadly mutilated. She is, of course, treated in this respect no worse than the authors whose works she interpreted. She is made to declare thus: "Je ferai l'impossible pour réparer ce

que j'aurai fait de *répréhensive*." The correct word is, of course, "répréhensible." When she asks what at her age she can "désirer de mieux?" we find her wondering what she can "devenir de mieux"; and her final words of self-analysis, "Que suis-je? Qu'a-t-on fait? Qu'ai-je pu?" appear "Que suis-je? Qu'a-t-on fait? Qu'ai-je?"

Mr. Cochrane may plead that many of these errors are due to printers. In some cases the plea doubtless may be accepted for what it is worth. A writer has, however, no right to put his name to a work issued with his sanction unless he will consent to revise the sheets. What Mr. Cochrane has done is this: he has published hurriedly a weak fiction—for a portion of which some foundation may, perhaps, be found in the life of Mdlle. de Clèves, an actress concerning whom one or two facts similar to those in this book are mentioned by the Chevalier de la Roque, author of the 'Mercure de France'—and has given it an attractive name, to which it has no right; he has thrown it on the world with no apparent supervision, and has left it to its fate. His authorities have every appearance of being second hand, and are certainly incorrect, and there is not a quotation or a fact in his work that any careful reader may take upon trust. Verbal errors are so abundant and so simple we may give an idea of them by saying that the word *si* is once spelled "ci," and that all notion of number in a verb appears at times to be abandoned. Such things as anachronisms we have not stayed to discuss. For the honour of English letters we hope Mr. Cochrane will keep his book out of the hands of our coming visitors. Englishmen are often merry over the mistakes Frenchmen make in writing English. There are few French books, however, that deal in such fashion with the English language as 'The Théâtre Français in the Reign of Louis XV.' deals with French.

THE WEEK.

CRITERION.—'Truth,' a Farcical Comedy in Three Acts.
By Bronson Howard.

BEHIND the farcical action and absurd situations of 'Brighton,' Mr. F. A. Marshall's version of Mr. Bronson Howard's comedy of 'Saratoga,' there is so much that is quaint, piquant, and original, that the popularity it obtained is comprehensible and justifiable. The announcement of a second comedy by Mr. Howard awoke naturally a certain amount of interest. Though not less amusing than its predecessor, 'Truth,' as the anonymous adapter has called the farcical comedy produced in Chicago under the name of 'Hurricanes,' is unfortunately weaker in plot and far more strongly flavoured in language. Thus, though a success was obtained on its production at the Criterion, it was not undisputed. Of a portion of the dialogue it might, indeed, be said, in the words of Hamlet: "This, . . . though it make the unskilful laugh, cannot but make the judicious grieve." It is natural in the case of innuendo and *double entendre* that the critic who carps must risk the charge of forcing on sentences which have an obvious significance the meaning to which he objects. It is the audience, however, rather than the critic that fixes on a passage its secondary interpretation. Whether it be, then, that a public accustomed

to the pieces of late seen at the Criterion hesitates to accept words in an innocent sense, or whether the 'Pink Dominoes' has exercised over the theatre an influence such as, according to Beaumont the dramatist, the wit combats at the "Mermaid" exercised over subsequent visitors to the tavern, inspiring them in their own despite with some of the qualities of their predecessors, it is at least certain that the first night's audience received the jokes in 'Truth' with a species of laughter not wholly flattering to the author. In addition to the fault of questionable taste, some of the jokes have the quality of feebleness. Poverty of invention is shown when a dramatist christens one of his characters Sir Partridge for the simple reason of making his wife play on his name, and say she always loved partridge. The play meanwhile is not stronger than the dialogue. Its motive is worn threadbare, and its business, though comic, is of a kind more appropriate to burlesque than to comedy or even farce. Such success, then, as the piece obtained is due rather to the brightness and animal spirits of the whole than to any dramatic quality. Some attempt is made at characterization, but it is scarcely important enough to merit comment. The story, which extends over three acts, is that of a young Quaker who, though married to a charming wife, sets a shocking example to two youths of his own sect who are betrothed to his wards. He shows himself, indeed, the character described by the comic poet,

Loose in his gaiters, looser in his gait.

In the lies he tells to screen himself he is detected, and the conclusion is at length forced upon him that truth and penitence are the best means wherewith to win conjugal forgiveness. As there is here material for one act only, the plot is expanded over three by means of repetition. As the interpretation supplied by Messrs. Wyndham, Carton, Hill and Standing, Mrs. Stephens, and Miss Rork is bright, the whole produces laughter. It can scarcely hope, however, to retain its place very long on the boards.

Dramatic Gossip.

THE fecundity of M. Louis-François Nicolas known ordinarily as Clairville, the dramatist, who has died in Paris, aged sixty-eight, rivals that of the great founders of Spanish, French, and English dramas—Lope de Vega, Hardy, and Heywood. Alone or in collaboration he is said to have written 600 plays, of which 450 were printed. 'Les Sept Châteaux du Diable,' 'Gentil Bernard,' 'Rothomago,' 'Une Corneille qui abat des Noix,' and 'Le Wagon des Dames,' are among his best known pieces. He commenced life as an actor.

'LE MARI DE LA DÉBUTANTE,' a whimsical comedy of MM. Meilhac and Halévy, has been successfully produced at the Palais-Royal. It is played by Mdlle. Legault, MM. Geoffroy, Lheritier, Hyacinthe, and other members of the company. The plot, in its present shape, scarcely admits of nation in England, and seems calculated to defy the ingenuity of the most hardened adapter.

FOR the second time since the death of Rachel Racine's 'Mithridate' has been revived at the Théâtre Français. Mdlle. Sarah Bernhardt won favourable opinions in the rôle of Monime.

TO CORRESPONDENTS.—J. M.—S. S. M.—H. B. P.—D.—H. R.—A. J. D. D.—received.
H. S. H.—Many thanks.
W. J. S.—We cannot say.
S. G.—We cannot undertake to answer such questions. No notice can be taken of anonymous communications.

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